

NEW YORK

Magnificent Jewels and *The Princie Diamond*

Tuesday 16 April 2013



CHRISTIE'S



Magnificent Jewels
and *The Princie Diamond*
Tuesday 16 April 2013

CHRISTIE'S

AUCTION CALENDAR

AUCTION CALENDAR 2013

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

20 MARCH

Jewellery
South Kensington

9 APRIL

Jewels & Watches
Amsterdam

16 APRIL

Jewellery
South Kensington

16 APRIL

Magnificent Jewels and
The Princie Diamond
New York

15 MAY

Magnificent Jewels
Geneva

22 MAY

Jewellery
South Kensington

28 MAY

Magnificent Jewels
Hong Kong

29 MAY

Jewels
Paris

5 JUNE

Important Jewels
London

19 JUNE

Jewellery
South Kensington

17 JULY

Jewellery
South Kensington

4 SEPTEMBER

Jewellery
South Kensington

8 OCTOBER

Jewels & Watches
Amsterdam

9 OCTOBER

Jewellery
South Kensington

15 OCTOBER

Magnificent Jewels
New York

12 NOVEMBER

Magnificent Jewels
Geneva

13 NOVEMBER

Jewellery
South Kensington

26 NOVEMBER

Magnificent Jewels
Hong Kong

27 NOVEMBER

Important Jewels
London

3 DECEMBER

Jewels
Paris

10 DECEMBER

Magnificent Jewels
New York
11 December
Jewellery
South Kensington

Magnificent Jewels and *The Princie Diamond*

Tuesday 16 April 2013

AUCTION

Tuesday 16 April 2013
at 10.00 am (Lots 1-151) and 2.00 pm (Lots 152-295)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	13 April	10.00 am – 6.00 pm
Sunday	14 April	10.00 am – 6.00 pm
Monday	15 April	10.00 am – 5.00 pm

AUCTIONEERS

François Curiel (# 0761369)
Rahul Kadakia (# 1005929)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **PRINCIE-2694**

AUCTION RESULTS

UK: +44 (0)20 7627 2707
US: +1 212 703 8080
christies.com

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[65]

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OPPOSITE:
Lot 87

FRONT COVER:
Lot 208

BACK COVER:
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Lot 282

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1



1

**A GOLD AND MULTI-GEM MALTESE CROSS PENDANT
BROOCH, BY VERDURA**

Designed as an 18k gold Maltese cross, centering upon a cushion-shaped briolette-cut peridot, set with variously-shaped gemstones, mounted in 18k gold

Signed Verdura

\$10,000–15,000



3



2

2

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 5.02 carats, within a sculpted white gold surround, mounted in white gold

\$25,000–35,000

•3

A GROUP OF AMETHYST JEWELRY

Comprising a longchain necklace, designed as a series of bezel-set oval-cut amethysts; and a pair of ear pendants, each suspending a pear-shaped amethyst, joined by a circular-cut colorless sapphire to the cushion-cut amethyst surmount, mounted in 18k pink and white gold, necklace 72 ins. (2)

\$10,000–15,000



4

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

**4
A DIAMOND AND MULTI-COLORED SAPPHIRE BROOCH,
BY OSCAR HEYMAN & BROTHERS**

Designed as a flower with a marquise and circular-cut diamond pistil, extending shield-shaped multi-colored sapphire petals with circular-cut diamond accents, to the marquise and baguette-cut diamond leaves and stem, mounted in platinum, with pendant hoop for suspension

With maker's mark for Oscar Heyman & Brothers

\$8,000–12,000



5

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

**5
A SET OF DIAMOND, AMETHYST AND CITRINE JEWELRY**

Comprising a brooch, designed as a sculpted amethyst and citrine flower blossom with a circular-cut emerald and diamond pistil, to the circular-cut diamond leaves; and a pair of ear clips en suite, mounted in platinum, with French exportation marks and maker's marks (2)

\$4,000–6,000



6

6
A SET OF SIMULATED QUARTZ AND GOLD JEWELRY,
BY MARINA B.

Comprising a necklace, designed as a strand of multi-colored simulated quartz beads, spaced by sculpted 18k gold links; and a pair of blue simulated quartz ear clips en suite, mounted in 18k gold, necklace 16¼ ins.

Each signed Marina B., necklace no. M1275, ear clips no. A1972 (2)

\$7,000–10,000





8

7

A SUITE OF DIAMOND JEWELRY

Comprising a necklace, suspending a circular, baguette and marquise-cut diamond plaque, to the circular-cut diamond neckchain; a pair of ear clips and a ring en suite, mounted in white gold, necklace 15 ins. (3)

\$10,000–15,000

PROPERTY OF A LADY

8

A DIAMOND, GEMSTONE AND SYNTHETIC GEMSTONE BROOCH

Designed as a carved lapis lazuli vase with circular and baguette-cut diamond detail, extending a bouquet of variously-shaped gemstone and synthetic gemstone flowers, mounted in white gold

\$3,500–5,500



9

9
A PAIR OF DIAMOND AND GOLD EAR CLIPS,
BY VAN CLEEF & ARPELS

Each designed as a circular-cut diamond and gold domed plaque,
 mounted in gold, may also be worn as dress clips

Signed Van Cleef & Arpels, N.Y., no. 7915

\$6,000–8,000



10



10
**A TURQUOISE BEAD, SAPPHIRE AND DIAMOND NECKLACE,
 BY BVLGARI**
 Designed as two strands of tumbled turquoise beads, joined by a
 cabochon sapphire and circular-cut diamond clasp, mounted in white
 gold, 25 ins.
Signed BVLGARI
 \$25,000–30,000



11
A GROUP OF GOLD AND DIAMOND ACCESSORIES
 Comprising a coin purse, designed as a circular-cut diamond and
 ruby plaque with cabochon turquoise trim, opening to reveal an
 expandable gold mesh coin purse; and a travel clock, designed as a
 gold and single-cut diamond handbag, opening to reveal a clock,
 mounted in gold
*Coin purse signed Van Cleef & Arpels, N.Y., no. 10078; travel clock signed
 Flato, in a fitted black leather case* (2)
 \$6,000–8,000



11



12

PROPERTY FROM A PRIVATE COLLECTION

12

A PERIDOT BEAD NECKLACE, BY VERDURA

Comprising eight strands of variously-shaped peridot beads, joined by a gold clasp, mounted in gold, 1 5/8 ins., two strands deficient, in a Verdura navy leather case

Signed Verdura

\$7,000–10,000

•13

A GOLD AND RUBY BUTTERFLY CLIP, BY BUCCELLATI

The hinged clip designed as a textured 18k gold butterfly with cabochon ruby eyes, mounted in 18k gold, in a Buccellati beige satin pouch

Signed M. Buccellati for Mario Buccellati, Italy

\$3,000–5,000



13



14

14

A CITRINE AND GOLD BRACELET

Designed as a series of hexagonal-shaped links set with variously-shaped orange and yellow citrines, mounted in gold, 7 ins., one yellow citrine deficient

\$6,000–8,000



15

•15

A RUBELLITE TOURMALINE AND DIAMOND RING

Set with an oval-cut rubellite tourmaline, weighing approximately 32.14 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum

\$8,000–12,000



16

16

A GOLD NECKLACE, BY CARTIER

The flexible band designed as a double row of sculpted 18k gold hearts, mounted in 18k gold, 14 ins.

Signed Cartier

\$7,000-10,000



17

17

A DIAMOND RING

Bezel-set with an old European-cut diamond, to the bifurcated hoop, mounted in 18k gold

\$30,000-50,000



18
A PAIR OF CULTURED PEARL, CITRINE AND GOLD
BRACELETS, BY VERDURA

Each designed as multiple strands of cultured freshwater pearls with circular-cut citrine and sculpted 18k gold terminals, length adjustable by twisting, may also be connected to be worn as a necklace

Each signed Verdura

(2)

\$12,000–18,000

19

**A RUBY AND DIAMOND “TWO FRUIT” BROOCH,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as two circular-cut ruby strawberries with sculpted 18k gold detail, extending circular-cut diamond leaves, mounted in 18k gold and platinum

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

\$10,000–15,000

20

**A PAIR OF RUBY AND DIAMOND EAR PENDANTS,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Each suspending a cabochon ruby and sculpted 18k gold strawberry, to the circular-cut diamond and gold foliate surmount, mounted in 18k gold and platinum

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

\$6,000–8,000

21

**A DIAMOND AND GOLD BRACELET,
BY VAN CLEEF & ARPELS**

Designed as three rows of alternating circular-cut diamond and sculpted gold links, mounted in gold and platinum, 6 $\frac{3}{4}$ ins.

Signed Van Cleef & Arpels, N.Y., no. 316541

\$15,000–20,000



19



20



21





22

AN ANTIQUE GOLD PARURE

Comprising a sculpted gold necklace of foliate motif; two bracelets, a brooch, a pair of ear pendants and a tiara en suite, circa 1830, necklace 17½ ins., bracelets 7 ins., with French assay marks, French importation marks and maker's marks, in a red leather fitted case (6)

\$10,000–15,000



23

23

A BELLE ÉPOQUE DIAMOND BROOCH

Designed as an old European and pear-shaped diamond articulated tapered plaque, mounted in platinum, circa 1915, with hoop for suspension

\$8,000–12,000



24

24

A DIAMOND PENDANT NECKLACE

Set with a circular-cut diamond, weighing approximately 3.23 carats, to the fine link neckchain, mounted in white gold, 19½ ins.

\$10,000–15,000



25

25

AN ANTIQUE DIAMOND, PEARL AND CONCH PEARL BROOCH

Designed as an old mine and rose-cut diamond fleur-de-lys, set at the center with an ovoid conch pearl, measuring approximately 12.40 x 8.40 mm, and two pearls, measuring approximately 9.40 x 8.20 mm, accented by a smaller brown pearl, mounted in silver and gold, circa 1880

\$8,000–12,000

Please note that the pearls have not been tested.



26

26

AN ART DECO DIAMOND BROOCH, BY CARTIER

Designed as a baguette, single and circular-cut diamond geometric plaque, mounted in platinum, circa 1925

Signed Cartier, no. 5602

\$6,000–8,000



27

27

AN ART DECO DIAMOND AND SAPPHIRE WRISTWATCH, BY CARTIER

With mechanical jeweled movement, the rectangular dial with black Roman numerals and blued steel hands, within a single-cut diamond bezel with calibr -cut sapphire detail, to the black satin strap, mounted in platinum and 18k gold, circa 1925, 6 ins., with French assay marks, in a Cartier red leather box

Signed Cartier, nos. 25566, 9806, 15598 and 7724, movement unsigned, movement no. 25566

\$20,000–30,000



28

28

A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 15.85 carats, within a circular-cut diamond surround, to the bullet-cut diamond shoulders and circular-cut diamond half hoop, mounted in platinum

With report 11085151 dated 29 August 2011 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of sapphires originating from Sri Lanka (Ceylon). No indications of heating

\$15,000–20,000



29

29

AN ART DECO DIAMOND BRACELET

Designed as three openwork panels set with circular and baguette-cut diamonds, to the buckle link intersections, mounted in platinum, circa 1930, 7½ ins., with French exportation marks

\$10,000–15,000

30 No Lot

•31

A GROUP OF EIGHT UNMOUNTED DIAMONDS

Comprising one modified square-cut diamond, weighing approximately 4.04 carats; and seven circular-cut diamonds, weighing approximately 2.17, 2.16, 2.07, 2.04, 2.02, 1.84 and 1.65 carats (8)

\$30,000–50,000





32

32
A THREE-STRAND CULTURED PEARL AND DIAMOND
NECKLACE, BY TIFFANY & CO.

Comprising forty-one, thirty-eight and thirty-six cultured pearls, measuring from approximately 11.55 to 12.30 mm, the clasp designed as an openwork circular and rose-cut diamond foliate plaque with cultured pearl detail, mounted in platinum, 18 ins.

Signed Tiffany & Co., no. 23260069

\$25,000–35,000

33

A PAIR OF DIAMOND EAR PENDANTS, BY TIFFANY & CO.

Each designed as a circular and pear-shaped diamond triple tassel, to the circular and square-cut diamond surmount, mounted in platinum

Signed T & Co. for Tiffany & Co.

\$5,000–7,000



33



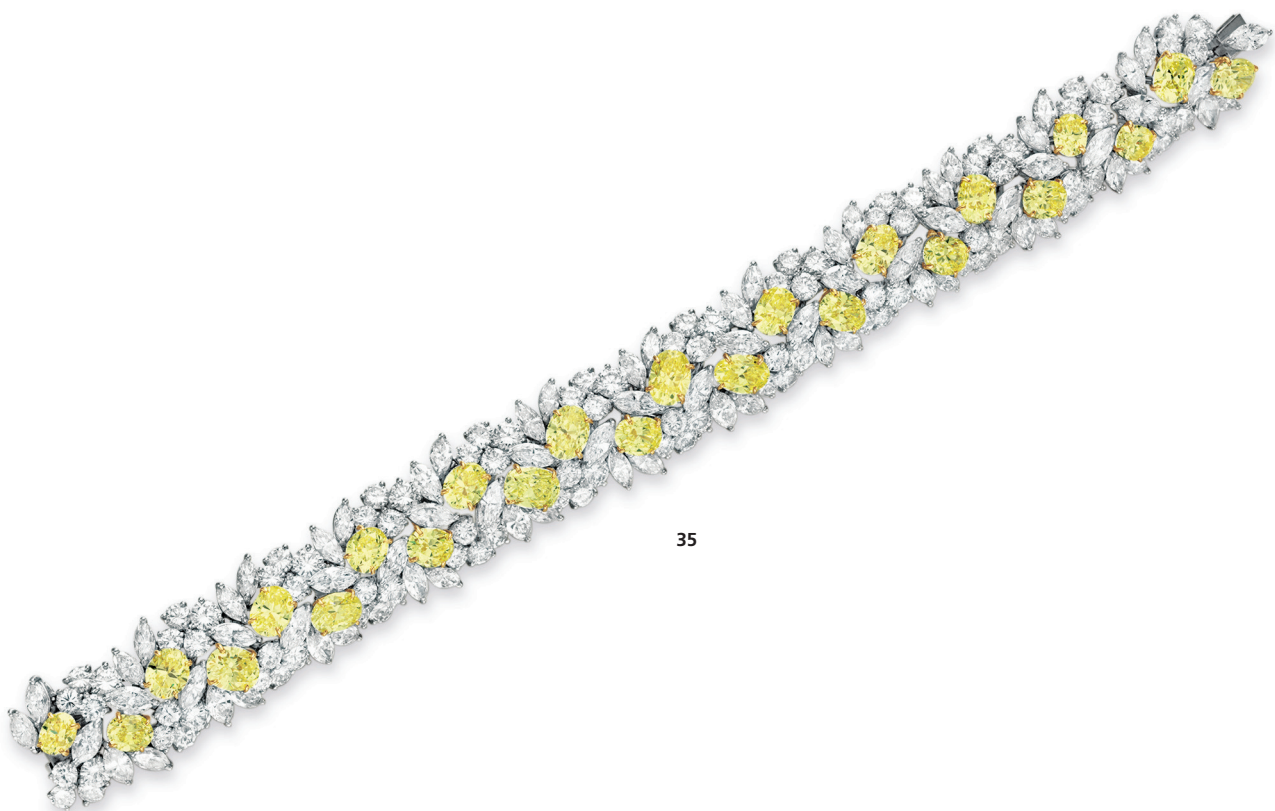
34

34
A TURQUOISE AND WHITE GOLD “ALHAMBRA” NECKLACE,
BY VAN CLEEF & ARPELS

The 18k white gold chain set with a series of ten turquoise and white gold clover links, mounted in 18k white gold, 19¼ ins., with French assay mark and maker's mark, in a Van Cleef & Arpels green box

Signed V.C.A. for Van Cleef & Arpels, no. BL 96051

\$10,000–15,000



35



36

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT
WEYMOUTH

35

A COLORED DIAMOND AND DIAMOND BRACELET

Centering upon a series of oval-cut yellow diamonds, to the circular and marquise-cut diamond cluster band, mounted in gold and platinum, 7 ins.

With report 5151319366 dated 8 March 2013 from the Gemological Institute of America stating that one of the diamonds, weighing approximately 1.03 carats, is fancy intense yellow, natural color, VVS2 clarity

With report 1152324471 dated 11 March 2013 from the Gemological Institute of America stating that one of the diamonds, weighing approximately 0.76 carat, is fancy intense yellow, natural color, SI2 clarity

With report 2155324474 dated 11 March 2013 from the Gemological Institute of America stating that one of the diamonds, weighing approximately 0.88 carat, is fancy yellow, natural color, SI1 clarity

\$30,000–50,000

36

AN UNMOUNTED RECTANGULAR-CUT COLORED DIAMOND

The fancy yellow diamond weighing approximately 21.28 carats

With report 2151160252 dated 17 December 2012 from the Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS2 clarity

\$450,000–650,000





37

37

~TWO DIAMOND AND CORAL BROOCHES, BY CARTIER

Each designed as a sculpted coral hand adorned with diamond and enamel bracelets, holding a diamond-set or sculpted 18k gold flower blossom, mounted in 18k gold and platinum, circa 1930, with French assay marks

Each signed Cartier; gold flower brooch no. 9604, Paris

(2)

\$12,000–18,000



38

38

~AN ART DECO CORAL, DIAMOND AND ONYX JABOT BROOCH, BY CARTIER

Each terminal designed as a square-shaped coral plaque centering upon a cabochon onyx, with circular and single-cut diamond detail, mounted in platinum, circa 1920, in a Cartier red leather case

Signed Cartier, no. 1752

\$5,000–7,000



39

40

PROPERTY OF A LADY

39

A GOLD BRACELET, BY ZOLOTAS

Designed as a two-row band of hollow 22k gold boules, mounted in 22k gold, 7 ins.

With maker's mark for Zolotas

\$7,000–10,000

40

A COLORED DIAMOND RING

Set with a heart-shaped light yellow diamond, weighing approximately 8.86 carats, within a circular-cut diamond surround, to the circular-cut diamond half hoop, mounted in 18k yellow and white gold

\$60,000–80,000



41



42

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

41

A YELLOW SAPPHIRE AND DIAMOND NECKLACE

Designed as a series of cushion and rectangular-cut yellow sapphires, spaced by circular-cut diamond and sculpted gold links, mounted in gold and platinum, 14½ ins.

\$20,000–30,000



43

44

43

**A DIAMOND, SAPPHIRE AND EMERALD BRACELET,
BY VAN CLEEF & ARPELS**

Designed as a flexible bombé band, set with diagonal rows of circular-cut diamonds, sapphires and emeralds with sculpted gold detail, mounted in gold, 6 ins.

Signed Van Cleef & Arpels, N.Y., no. 28514

\$20,000–30,000

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT
WEYMOUTH

42

**A YELLOW SAPPHIRE AND DIAMOND BRACELET,
BY VERDURA**

Designed as a graduated series of cushion-cut yellow sapphires, to the circular-cut diamond and sculpted gold openwork band, mounted in gold, 6½ ins.

Signed Verdura

\$30,000–50,000

44

**A PAIR OF DIAMOND AND EMERALD EAR CLIPS,
BY VAN CLEEF & ARPELS**

Each designed as a circular-cut emerald and diamond half hoop, mounted in 18k gold

Signed V.C.A. for Van Cleef & Arpels, no. indistinct

\$6,000–8,000



45

•45

A DIAMOND DRESS SET

Comprising a pair of cufflinks, each designed as a circular-cut diamond and brown diamond bombé plaque; and four shirt studs en suite, mounted in 18k white gold (S)

\$5,000-7,000



46

46

A PAIR OF DIAMOND EAR HOOPS

Each designed as a circular-cut diamond hoop, mounted in 18k white gold, 1½ ins. diameter

\$20,000-30,000



47

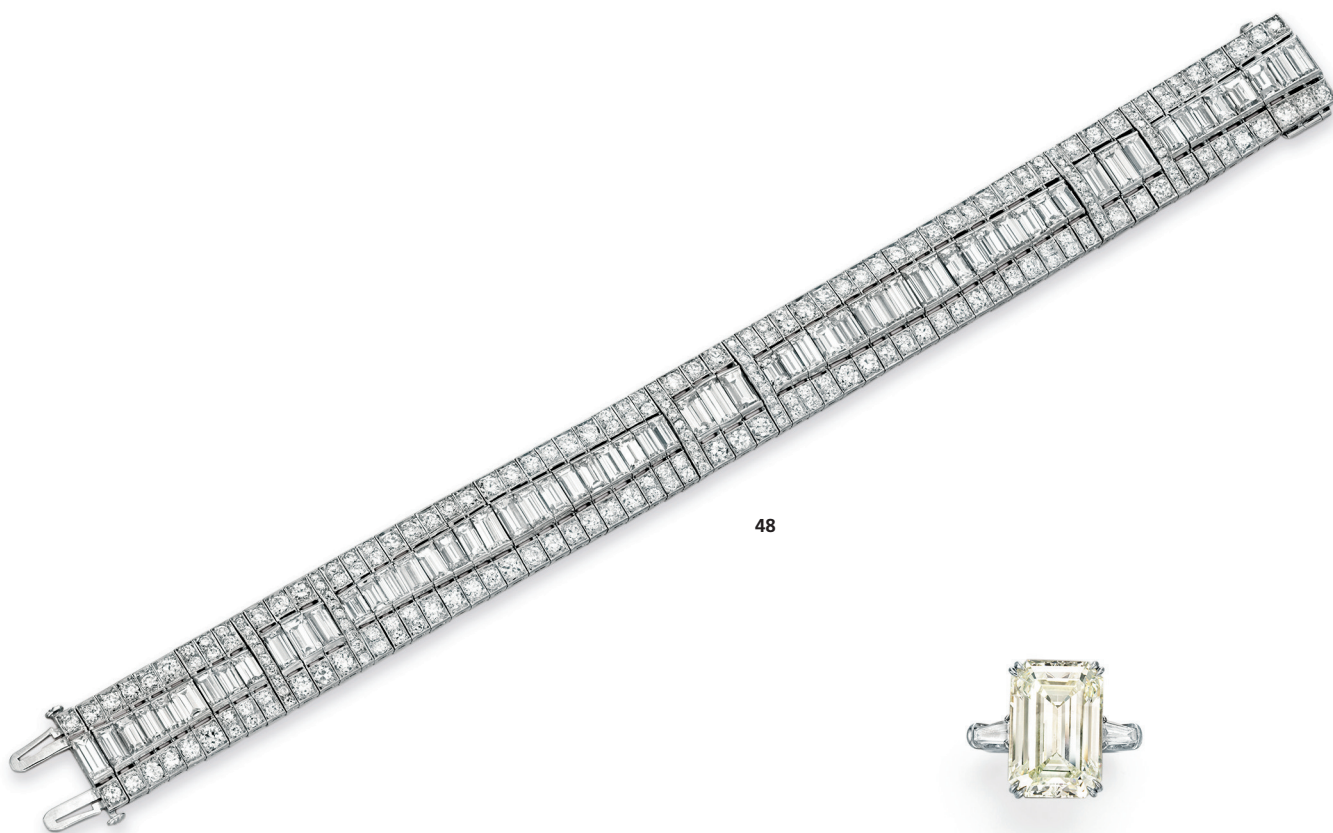
BENEFITING THE SISTERS OF THE HOLY NAMES OF
JESUS AND MARY

47

A DIAMOND RING

Set with an old European-cut diamond, weighing approximately
4.67 carats, to the circular-cut diamond shoulders, mounted in
platinum

\$20,000–30,000



48



49

48

A DIAMOND BRACELET

Designed as a baguette-cut diamond line, to the circular-cut diamond trim, mounted in platinum, $7\frac{3}{8}$ ins.

\$20,000–30,000

49

A DIAMOND RING, BY HARRY WINSTON

Set with a rectangular-cut diamond, weighing approximately 16.47 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum

Signed H. W. for Harry Winston

With report 2155270016 dated 19 February 2013 from the Gemological Institute of America stating that the diamond is M color, VS2 clarity

\$180,000–220,000



50

50

A DIAMOND AND WHITE GOLD "LUCIDA" WRISTWATCH, BY TIFFANY & CO.

With quartz movement, the rectangular dial and steeled hands, within a square and rectangular-cut diamond bezel, to the satin strap and rectangular-cut diamond clasp, mounted in 18k white gold, 8¼ ins., with Swiss assay marks and maker's marks

Signed Tiffany & Co., case no. 000760018

\$5,000–7,000



51

51

A PAIR OF DIAMOND EAR PENDANTS, BY TIFFANY & CO.

Each designed as a circular-cut diamond concentric square-shaped plaque, suspending a pear-shaped diamond fringe, mounted in platinum

Signed Tiffany & Co.

\$4,000–6,000





53

52

A FINE TWO-STRAND NATURAL PEARL, RUBY AND DIAMOND NECKLACE

Comprising two hundred and twenty-six natural pearls, measuring from approximately 8.75 to 4.10 mm, the clasp set with a cabochon ruby, flanked on either side by baguette and circular-cut diamond plaques, mounted in platinum, 25½ ins.

With report 66647 dated 6 March 2013 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these saltwater natural pearls

\$225,000–325,000



54

53

A PAIR OF DIAMOND EAR PENDANTS

Each suspending an old mine-cut diamond, weighing approximately 3.02 and 3.01 carats, from a detachable French-cut diamond line, to the cushion or old mine-cut diamond surmount, weighing approximately 1.30 and 1.20 carats, mounted in platinum

With reports 5141357281 and 5141480663 dated 27 January and 20 December 2012 from the Gemological Institute of America stating that the diamonds weighing approximately 3.02 and 3.01 carats are G and H color, VS2 clarity

With reports 6157184604 and 2151077480 dated 31 December and 31 October 2012 from the Gemological Institute of America stating that the diamonds weighing approximately 1.30 and 1.20 carats are G and H color, VS2 and VS1 clarity respectively

\$80,000–120,000

54

AN UNMOUNTED CIRCULAR-CUT COLORED DIAMOND

The circular-cut faint pink diamond, weighing approximately 3.51 carats

With report 1152042257 dated 25 October 2012 from the Gemological Institute of America stating that the diamond is faint pink, natural color, VVS2 clarity; accompanied by a working diagram indicating that the clarity may be potentially internally flawless

\$70,000–90,000



55

55
A DIAMOND BROOCH

The undulating baguette-cut diamond ribbon, gathered by a circular, pear and marquise-cut diamond floral spray, mounted in platinum

\$10,000–15,000

56
A DIAMOND WRISTWATCH, BY BLANCPAIN

With mechanical jeweled movement, the rectangular dial within a baguette-cut diamond bezel, to the baguette-cut diamond bracelet, mounted in platinum, 6½ ins.

Signed Blancpain, no. 8315

\$10,000–15,000

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

57
A DIAMOND RING, BY DAVID WEBB

Set with a rectangular-cut diamond, weighing approximately 5.16 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum

Signed Webb for David Webb (partially indistinct)

With report 2155045429 dated 10 October 2012 from the Gemological Institute of America stating that the diamond is H color, VVS2 clarity

\$80,000–120,000

58
A PAIR OF DIAMOND EAR CLIPS

Each set with two rectangular-cut diamonds, accented by a cluster of circular and marquise-cut diamonds, mounted in platinum

\$55,000–65,000



56



57



58



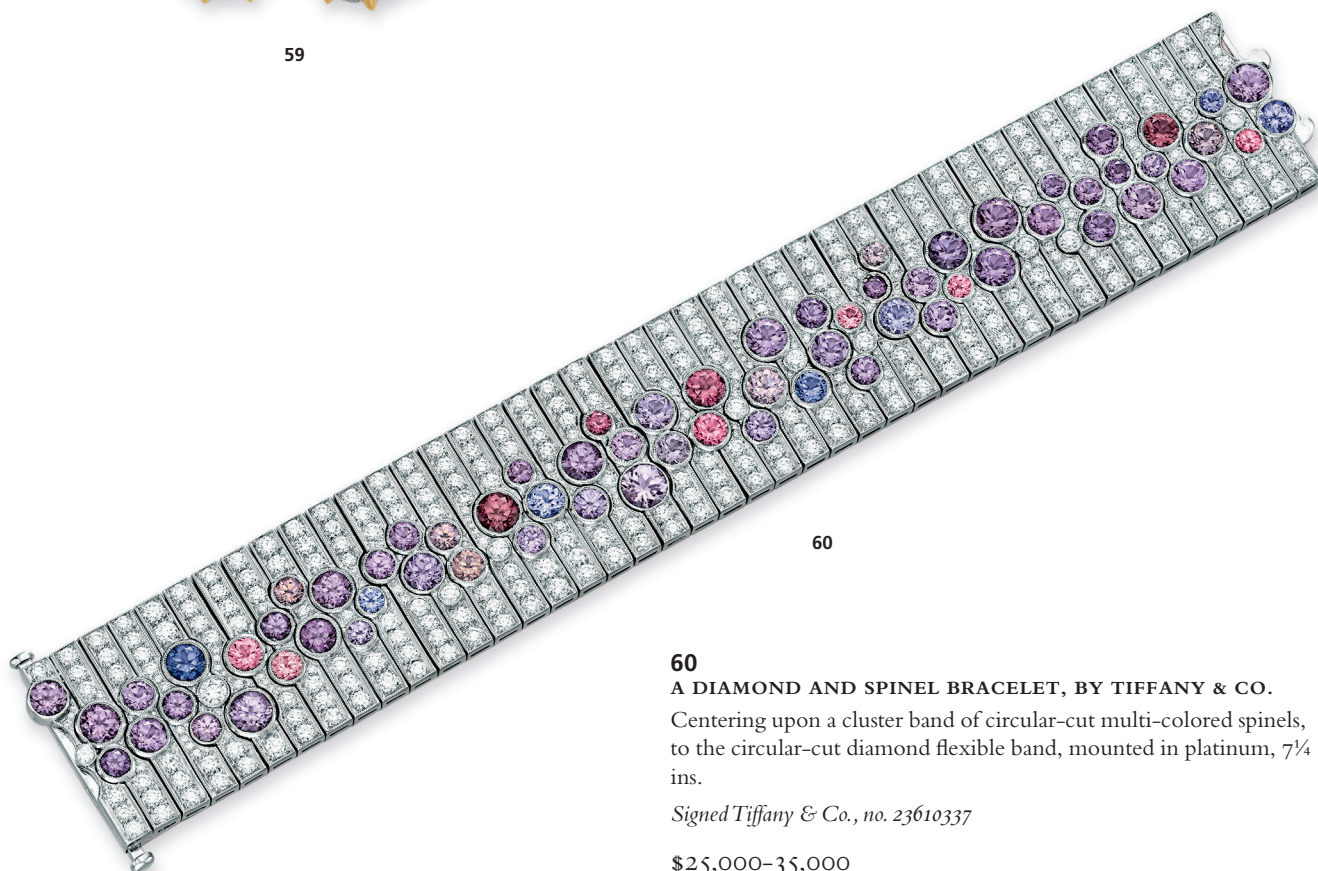
59

59
A DIAMOND, AMETHYST AND PINK TOURMALINE BUTTERFLY BROOCH, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Designed as a circular-cut diamond and sculpted 18k gold butterfly, with pear-shaped amethyst and oval-cut pink tourmaline wings, mounted in 18k gold and platinum, with French assay marks and maker's mark

Signed Schlumberger for Jean Schlumberger, Tiffany & Co., France, no. 15661585

\$8,000–12,000



60

60
A DIAMOND AND SPINEL BRACELET, BY TIFFANY & CO.

Centering upon a cluster band of circular-cut multi-colored spinels, to the circular-cut diamond flexible band, mounted in platinum, 7¼ ins.

Signed Tiffany & Co., no. 23610337

\$25,000–35,000

61
A DIAMOND RIVIERE NECKLACE

Designed as a graduated series of eighty-five circular-cut diamonds, joined by a marquise and baguette-cut diamond clasp, mounted in platinum, 15¾ ins.

\$35,000–50,000



61

62

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 3.44 carats, within a circular and marquise-cut diamond surround, mounted in platinum

\$20,000–30,000



62



63

63

A PAIR OF TANZANITE AND DIAMOND EAR PENDANTS

Each suspending a drop-shaped tanzanite, from a cushion-cut diamond, weighing approximately 0.93 and 0.91 carats, to the circular-cut diamond surround and French wire, mounted in platinum

With reports 1122499896 and 2125499906 dated 19 and 18 August 2010 from the Gemological Institute of America stating that the diamonds weighing approximately 0.93 and 0.91 carat are D and E color, SI1 and VS2 clarity respectively

\$25,000–30,000

64

A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 9.34 carats, flanked on either side by an old mine-cut diamond, weighing approximately 1.51 and 1.50 carats, to the single-cut diamond shoulders, mounted in platinum

With report 12105066 dated 29 October 2012 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of sapphires originating from Burma (Myanmar). No indications of heating

With report 64965 dated 13 September 2012 from SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of the sapphire. Origin: Burma (Myanmar). No indications of heating

With reports 1156077538 and 5141964942 dated 1 November and 31 August 2012 from the Gemological Institute of America stating that the diamonds weighing approximately 1.51 and 1.50 carats are F color, VS1 clarity

\$10,000–15,000



64

•65

A DIAMOND AND WHITE GOLD “HAPPY DIAMONDS” PENDANT NECKLACE, BY CHOPARD

Suspending a detachable heart-shaped pendant enclosing five floating collet-set diamonds, to the circular-cut diamond case and hoop, from an 18k white gold link necklace, mounted in 18k white gold, 23½ ins.

Signed Chopard, Geneve, nos. indistinct

\$4,000–6,000

•66

A DIAMOND, WHITE GOLD AND STAINLESS STEEL “HAPPY SPORT” WRISTWATCH, BY CHOPARD

With quartz movement, the circular dial with black Roman numerals at 12, 3, 6 and 9 o'clock and blued steel hands, enclosing seven floating collet-set diamonds, within a circular-cut diamond bezel with cabochon sapphire lugs, to the sculpted white gold bracelet, mounted in white gold, 6 ins.

Signed Chopard, Geneve, nos. 27/8291-23, 945378 and 8237

\$2,000–3,000



65



66



67

67

A DIAMOND AND ENAMEL NECKLACE, BY DAVID WEBB

Designed as a graduated series of circular-cut diamond and black enamel sculpted plaques, mounted in 18k gold, 14 ins.

Signed Webb for David Webb

\$20,000-40,000



68



69

69

A DIAMOND RING

Set with a cushion-cut diamond, weighing approximately 3.60 carats, flanked on either side by a baguette-cut diamond, to the circular-cut diamond shoulders, mounted in platinum

With report 11516897 dated 18 April 2001 from the Gemological Institute of America stating that the diamond is I color, VS2 clarity

\$28,000–48,000

Please note that the report is over five years old and may require an update.



70

70

AN ART DECO DIAMOND AND ONYX BRACELET

Set with a series of old European-cut diamonds with calibré-cut onyx geometric detail, mounted in platinum, circa 1925, 6 3/4 ins.

\$20,000–30,000

68

A PAIR OF DIAMOND EAR PENDANTS

Each suspending a detachable circular-cut diamond drop-shaped pendant, from two single and circular-cut diamond interlocking hoops, mounted in white gold

\$18,000–22,000



71



72

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

71

A DIAMOND PENDANT NECKLACE

Suspending a pendant set with a pear-shaped diamond, weighing approximately 12.04 carats, to the fine link neckchain spaced by circular-cut diamond navette and drop-shaped plaques, mounted in platinum, 17 ins.

With report 5151164783 dated 19 December 2012 from the Gemological Institute of America stating that the diamond is D color, VVS2 clarity; accompanied by a working diagram indicating that the clarity may be potentially internally flawless

\$900,000–1,100,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

72

A PAIR OF DIAMOND EAR PENDANTS

Each suspending a detachable pendant set with three marquise-cut diamonds, to the surmount designed as a marquise and pear-shaped diamond cluster, mounted in platinum

\$100,000–150,000







74

73

A DIAMOND NECKLACE, BY BUCCELLATI

Suspending an old European, single and rose-cut diamond pierced plaque, to the neckchain set with a series of old European-cut diamonds, each within a sculpted silver-topped 18k gold surround, mounted in silver-topped 18k gold, circa 1925, 19 ins., in a brown Buccellati fitted case, central oval-shaped plaque may be worn as a brooch

Signed Buccellati

\$60,000–80,000

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

74

A DIAMOND AND COLORED DIAMOND RING, BY OSCAR HEYMAN & BROTHERS

Set with an oval-cut diamond, within a three-row oval-cut diamond and circular-cut yellow diamond surround, mounted in 18k gold and platinum

With maker's mark for Oscar Heyman & Brothers, no. 12539 (partially indistinct)

\$8,000–12,000

Please note that the colored diamonds have not been tested.



75

75

AN IMPRESSIVE DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 37.47 carats, flanked on either side by an epaulette-cut diamond, mounted in platinum

With report 1152062453 dated 23 October 2012 from the Gemological Institute of America stating that the diamond is L color, VS1 clarity

\$800,000–1,200,000





76

76
A DIAMOND AND WHITE GOLD “TANK AMERICAINE”
WRISTWATCH, BY CARTIER

With quartz movement, the rectangular dial with Arabic numerals, within a square-cut diamond bezel, with inverted diamond-set crown, to the polished 18k white gold bracelet and deployant buckle, mounted in 18k white gold, 6¾ ins., with Swiss assay marks

Signed Cartier, nos. 1713 and CC774053, Cal. 157

\$12,000–15,000



77

•77
A DIAMOND AND WHITE GOLD “TANK AMERICAINE”
WRISTWATCH, BY CARTIER

With automatic movement, 25 jewels, the rectangular dial with black Roman numerals and blued-steel hands, within a circular-cut diamond bezel with diamond-set crown, to the circular-cut diamond and 18k white gold link bracelet with deployant buckle, mounted in 18k white gold, 6½ ins., with Swiss assay marks, in a Cartier red leather box

Signed Cartier, nos. 2490 and 237437MG

\$8,000–12,000



78

78
A PAIR OF DIAMOND EAR HOOPS, BY CARTIER

Each designed as a circular-cut diamond hoop, mounted in 18k white gold, in a Cartier red leather case

Signed Cartier, no. 69918B

\$7,000–10,000

79
A RUBELLITE TOURMALINE, DIAMOND AND COLORLESS
SAPPHIRE NECKLACE

Designed as a graduated series of oval-cut rubellite tourmalines, each flanked on either side by three pear-shaped colorless sapphires, spaced by circular-cut diamond navette-shaped links, suspending an oval-cut rubellite tourmaline pendant of similar design, mounted in 18k white gold, 17 ins.

\$20,000–30,000





80

80
A CULTURED PEARL AND DIAMOND NECKLACE

Set at the front with a series of cultured pearls, measuring from approximately 14.20 to 16.10 mm, each within a circular-cut diamond surround, to the circular and pear-shaped diamond X-motif neckchain, mounted in gold, 14 ins.

\$25,000–35,000



81

81
A DIAMOND RING

Set with a heart-shaped diamond, weighing approximately 4.73 carats, to the tapered baguette-cut diamond shoulders, mounted in yellow and white gold

\$20,000–30,000



82

82

AN ENAMEL AND GOLD BRACELET, BY DAVID WEBB

Designed as a flexible band of white enamel sculpted links, mounted in 18k gold, 7 ins.

Signed Webb for David Webb

With Certificate of Authenticity from David Webb

\$10,000–15,000



83

83

A PAIR OF DIAMOND EAR STUDS

Each set with a circular-cut diamond, weighing approximately 2.44 and 2.28 carats, mounted in 18k white gold

With reports 2145738863 and 5141738927 dated 15 and 18 June 2012 from the Gemological Institute of America stating that the diamonds weighing approximately 2.44 and 2.28 carats are F color, VVS1 clarity

\$50,000–70,000



84



85

84

A COLORED SAPPHIRE AND DIAMOND RING

Set with a cushion-cut padparadscha sapphire, weighing approximately 7.31 carats, within a pear-shaped diamond surround, to the circular-cut diamond shoulders, mounted in 18k gold and platinum

With report CS 46229 dated 27 November 2012 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphire would be classified as Classic Ceylon (Sri Lanka). Heat Enhancement: None

\$10,000–15,000

85

A DIAMOND AND GOLD BRACELET, BY VAN CLEEF & ARPELS

Designed as a series of interlocking 18k gold oval-shaped hoops with single-cut diamond star-set detail, mounted in 18k gold, 7½ ins., with French assay marks

Signed Van Cleef & Arpels, no. 51887

\$10,000–15,000



86
(three views illustrated)

86

A COLORED DIAMOND RING

Set with a modified cushion-cut fancy yellow diamond, weighing approximately 31.97 carats, to the circular-cut diamond shoulders and hoop, mounted in 18k gold, ring size 6

With report 1152128564 dated 11 December 2012 from the Gemological Institute of America stating that the diamond is fancy yellow, natural color, VS1 clarity

\$700,000–1,000,000



87

87
A TOURMALINE, SAPPHIRE AND DIAMOND STARFISH
BROOCH, BY JEAN SCHLUMBERGER

Designed as a sculpted gold starfish, set with oval-cut pink tourmalines with circular-cut diamond detail and pear-shaped sapphire trim, mounted in gold and platinum, circa 1945

Signed Schlumberger for Jean Schlumberger

\$30,000–50,000

After receiving much acclaim in Europe as a costume jewelry designer for Elsa Schiaparelli, Jean Schlumberger opened his New York salon in 1940 and quickly developed a devoted following that included Diana Vreeland of Harper's Bazaar. This exquisite brooch, c. 1945, is an early example of his work and exemplifies his penchant for nature and his love of rich, bold colors. The bright pink tourmalines and cobalt blue sapphires, against a framework of polished gold, punctuate the movement of this lively starfish.

88
A DIAMOND RING

Set with a cushion-cut diamond, weighing approximately 5.05 carats, mounted in white gold

\$27,000–32,000



88



89

89
A COLORED DIAMOND RING

Set with a modified pear-shaped fancy intense yellow diamond, weighing approximately 10.19 carats, mounted in gold

With report 2155251194 dated 6 February 2013 from the Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VVS2 clarity; accompanied by a working diagram indicating that the clarity may be potentially internally flawless

\$275,000–375,000





90

90

A DIAMOND AND GOLD BRACELET, BY CARTIER

Designed as a flexible series of circular-cut diamond sculpted links, mounted in 18k gold, 6½ ins., with French assay mark and maker's mark

Signed Cartier, no. 674106

\$20,000–30,000



91

91

A COLORED DIAMOND RING

Set with an oval-cut fancy brownish yellow diamond, weighing approximately 10.15 carats, flanked on either side by an epaulette-cut diamond, to the circular-cut diamond surround and shoulders, the gallery decorated with circular-cut diamond and yellow diamond detail, mounted in gold and platinum

With report 6147015480 dated 7 November 2011 from the Gemological Institute of America stating that the diamond is fancy brownish yellow, natural color, VVS2 clarity

\$100,000–150,000

92

**A DIAMOND AND GOLD NECKLACE,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Designed as a circular-cut diamond and sculpted 18k gold openwork bombé band, mounted in 18k gold and platinum, 13½ ins.

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

\$15,000–20,000



92

93
A PAIR OF DIAMOND AND GOLD EAR CLIPS,
BY JEAN SCHLUMBERGER, TIFFANY & CO.

Each designed as a circular-cut diamond starfish with sculpted 18k
gold detail, mounted in platinum and 18k gold

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

\$10,000–15,000



93



94

•94

A RUBY, DIAMOND AND GOLD PENDANT NECKLACE

Suspending a detachable pendant set with a cushion-cut ruby, within a circular-cut diamond scalloped surround with marquise-cut ruby detail, to the fine link gold neckchain, mounted in gold, 15 ins.

\$3,000–5,000



95

•95

A PAIR OF EMERALD AND DIAMOND EAR PENDANTS

Each suspending a pear-shaped emerald, suspended from two circular-cut diamonds, each within a circular-cut diamond frame, mounted in white gold

\$6,000–8,000

PROPERTY OF A LADY

96

A DIAMOND, RUBY AND EMERALD BRACELET, BY WANDER

Designed as a circular-cut diamond, ruby and emerald band with sculpted 18k gold boule detail, mounted in 18k gold, 6 ins., with maker's mark and French exportation marks

Signed Wander, France

\$10,000–15,000



96



97

97

A PAIR OF DIAMOND EAR CLIPS

Each designed as a flower blossom, extending five pear-shaped diamond petals, weighing from approximately 1.52 to 1.18 carats, to the circular-cut diamond pistil and trim, mounted in platinum, with hooks for suspension

With ten reports dated from 20 to 28 July 2011 from the Gemological Institute of America stating that the diamonds, weighing from approximately 1.52 to 1.18 carats, range from D to H color and from SI1 to SI2 clarity

\$40,000–50,000



PROPERTY FROM A PRIVATE COLLECTION

98

A DIAMOND RING, BY HARRY WINSTON

Set with a modified cushion-cut diamond, weighing approximately 10.24 carats, to the circular-cut diamond gallery and half hoop, mounted in platinum, in a Harry Winston navy leather box

Signed H.W. for Harry Winston

With report 12264222 dated 8 January 2013 from the Gemological Institute of America stating that the diamond is E color, VS2 clarity

\$250,000–350,000



99

99

A WOOD, DIAMOND AND EMERALD SNAKE BRACELET

Designed as a wood and 18k pink gold coiled snake, with a circular-cut diamond head and pear-shaped emerald eyes, mounted in 18k pink gold, size adjustable

\$15,000–20,000



100

100

**A PAIR OF DIAMOND AND RED ENAMEL EAR CLIPS,
BY JEAN SCHLUMBERGER, TIFFANY & CO.**

Each designed as a red enamel half hoop with circular-cut diamond and sculpted 18k gold detail, mounted in 18k gold and platinum, with French assay marks and maker's marks

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

\$3,000–5,000



101

101

A DIAMOND, CULTURED PEARL AND ENAMEL LILY-OF-THE-VALLEY BROOCH, BY VERDURA

Designed as two stalks of cultured pearl and circular-cut diamond lily-of-the-valley, to the green enamel leaves and sculpted gold stems, mounted in 18k gold, in a Verdura navy leather case

Signed Verdura

\$6,000–8,000



102

102

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 6.96 carats, within a baguette-cut diamond surround, mounted in platinum, with French assay mark

Monture Boucheron

\$45,000–55,000



103



103

A SET OF AZURMALACHITE, DIAMOND AND GOLD JEWELRY, BY DAVID WEBB

Comprising a necklace, designed as three carved azurmalachite plaques, each enhanced with circular-cut diamond detail, to the sculpted 18k gold link backchain; and a pair of ear clips en suite, mounted in 18k gold and platinum, necklace 15 ins.

Each signed Webb for David Webb

(2)

\$12,000-15,000



104

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

104

**A DIAMOND, GEM-SET AND GOLD BIRD BROOCH,
BY BAILEY BANKS & BIDDLE**

Designed as a sculpted gold and single-cut diamond bird with calibré-cut sapphire and emerald detail, mounted in gold and platinum

Signed B.B.B. for Bailey Banks & Biddle, nos. 94241 and 46712

\$3,000–5,000



105

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

105

AN OPAL AND DIAMOND RING, BY BAILEY BANKS & BIDDLE

Set with an oval-cut black opal within a circular and baguette-cut diamond surround, to the baguette-cut diamond shoulders, mounted in platinum

Signed B.B.B. for Bailey Banks & Biddle, no. indistinct

\$2,000–3,000



106

PROPERTY OF A LADY

106

AN AMETHYST, SAPPHIRE, SILVER AND GOLD VANITY CASE, BY BUCCELLATI

The rectangular-shaped textured silver case set with rows of oval cabochon amethysts, each within a sculpted gold surround, spaced by smaller cabochon sapphires, opening to reveal a fitted mirror and gray suede compartment with removable pocketed liner, mounted in silver and gold, $5\frac{1}{2} \times 4 \times 1$ ins.

Signed Buccellati

\$7,000-10,000

107

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 2.69 carats, flanked on either side by a baguette-cut diamond, mounted in platinum

\$15,000-20,000





107



108



109

108
A NATURAL PEARL AND DIAMOND BEAD LONGCHAIN NECKLACE

Designed as a series of multi-colored natural pearls spaced by faceted diamond beads, joined by a circular-cut diamond hoop clasp, mounted in 18k white gold, 51 ins.

\$30,000–50,000

109
A DIAMOND RING

Set with an old European-cut diamond, weighing approximately 6.48 carats, to the single-cut diamond shoulders, mounted in platinum

Numbered 43503

\$105,000–125,000



110

110

A DIAMOND BROOCH, BY CARTIER

Designed as a circular-cut diamond plaque with baguette-cut diamond detail, extending a circular and baguette-cut diamond spray, mounted in platinum, with French assay marks

Signed Cartier, no. 21316

\$10,000–15,000

111

A SAPPHIRE AND DIAMOND RING

Set with a rectangular-cut sapphire, weighing approximately 10.31 carats, within a two row circular-cut diamond surround, to the circular-cut diamond shoulders, mounted in platinum

With report CS 53380 dated 21 February 2013 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphire would be classified as Burma (Myanmar). Heat Enhancement: None

\$30,000–50,000



111



112

112

AN ART DECO SAPPHIRE AND DIAMOND BRACELET

Set with a graduated series of seven cushion-cut sapphires, to the single and old European-cut diamond openwork band, mounted in platinum, circa 1920, 7¼ ins., with French assay mark and maker's mark

\$25,000-35,000



113

113

AN ONYX AND GOLD CUFF BRACELET, BY TIFFANY & CO.

The sculpted 18k gold hinged cuff inlaid with rectangular-shaped onyx plaques, 2¼ ins. diameter

Signed Tiffany & Co., Hong Kong

\$7,500–10,000



114

114

A GOLD AND ENAMEL BRACELET, BY CARTIER

Designed as a series of lozenge-shaped sculpted 18k gold links with black enamel stripes, mounted in 18k gold, 7 ins.

Signed Cartier, France, no. 56186

\$10,000–15,000



115

115
A SET OF ONYX AND GOLD “ALHAMBRA” JEWELRY,
BY VAN CLEEF & ARPELS

Comprising a necklace, the 18k gold chain set with a series of ten onyx and gold clover links; and a bracelet en suite, mounted in 18k gold, 17 and 7½ ins., with French assay marks and maker’s marks, in a Van Cleef & Arpels green satin case and box

Each signed V.C.A. for Van Cleef & Arpels, necklace no. CL 100154, bracelet no. CL 95478 (2)

\$15,000–20,000





116

116

AN UNMOUNTED COLORED DIAMOND

The round-cornered modified rectangular-cut fancy violet-gray diamond, weighing approximately 5.64 carats

With report 5151274542 dated 7 March 2013 from the Gemological Institute of America stating that the diamond is fancy violet-gray, natural color, VVS1 clarity

Accompanied by a supplemental letter from the Gemological Institute of America stating that the diamond has been determined to be a Type IIb diamond. Type IIb diamonds are very rare in nature (from our experience, less than one half of one percent) and contain small amounts of boron that can give rise to a blue or gray coloration. An unusual property of Type IIb diamonds is that they are semi-conductors and conduct electricity. Historically, the ancient mines of India produced occasional blue diamonds but today the most significant source is limited to the Cullinan (formerly Premier) Mine in South Africa. Among famous gem diamonds, the 70.21 carat Idol's Eye and the 45.52 carat Hope, are examples of Type IIb

\$550,000–750,000

Diamonds with a violet hue, the most elusive of all fancy colored diamonds, are rarely ever seen. The few that are known to exist are believed to have been sourced from the Argyle mine in Western Australia, also famous for its pink diamonds. As rare as pink diamonds are, Argyle's production of violets is miniscule in comparison, which explains why they remain in such obscurity to this day. The output of diamonds at the Argyle mine has decreased significantly in recent years and the mine is scheduled to close down in 2018, making the prospect of discovering violet diamonds even more unlikely.

Violet is located in the color spectrum between ultra violet and blue and is considered a color distinctly different from purple, which blends into pink or red. The violet hue in diamonds has its own unique spectroscopic characteristics and color grade resulting from very specific absorption bands. In a study of 20 diamonds from the Argyle mine colored gray to blue to violet, the GIA concluded that the extraordinary violet hue results from traces of hydrogen and nickel-related structural features in the diamond's crystal lattice, which cause them to absorb light in a unique way.

Due to the extreme rarity of violet hued diamonds, only a very few — mostly under one carat — have appeared at auction over the past twenty years. Christie's is pleased to offer this exceedingly rare fancy violet-gray diamond, weighing an exceptional 5.64 carats with near flawless clarity.





117

117

A DIAMOND RING

Set with a modified pear-shaped diamond, weighing approximately 9.04 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum, with French assay mark and maker's mark (partially indistinct)

With report 5151235672 dated 1 February 2013, from the Gemological Institute of America stating that the diamond is H color, VS2 clarity

\$160,000–220,000



118

118

A PAIR OF IMPORTANT COLORED DIAMOND EAR PENDANTS

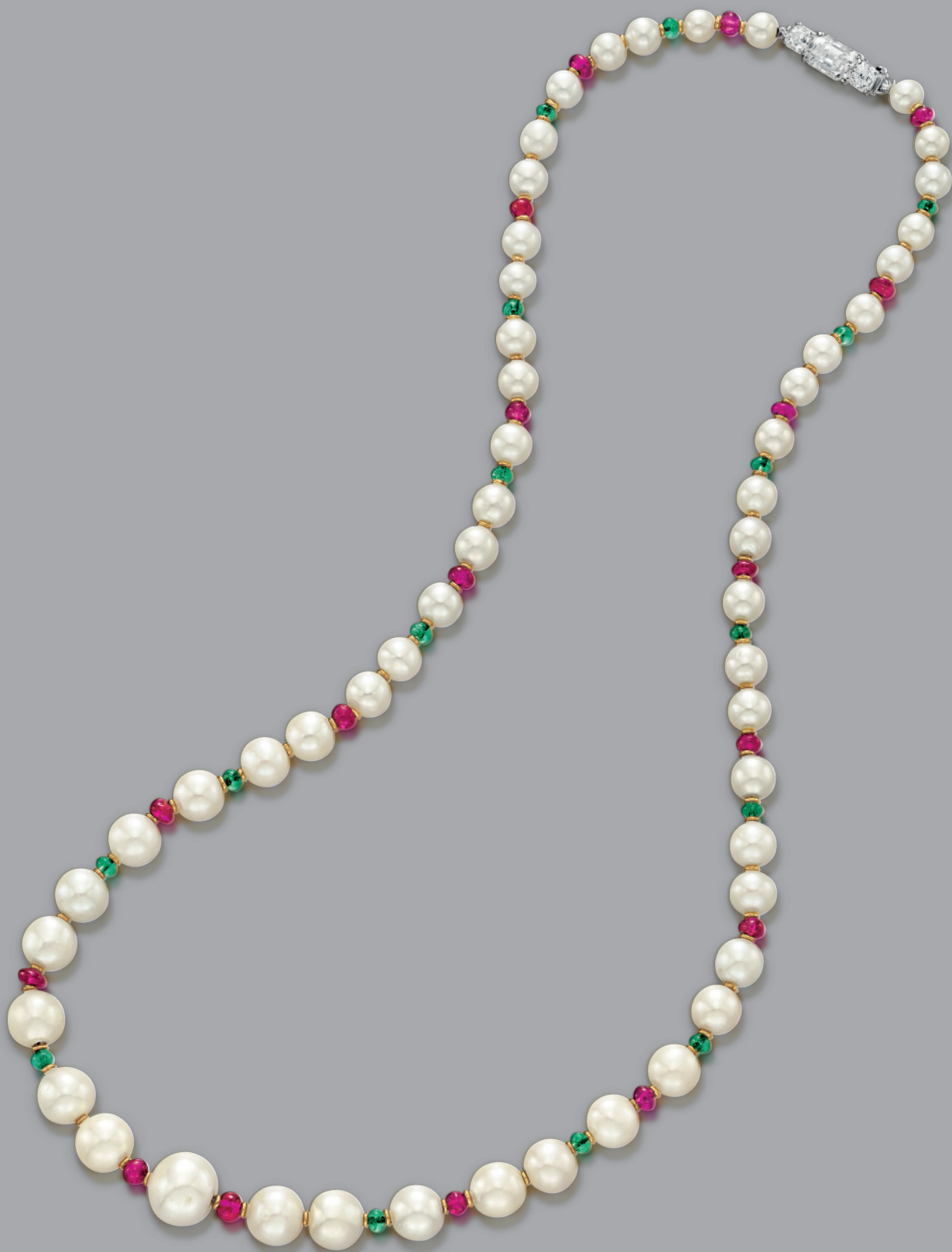
One ear pendant suspending a modified pear-shaped fancy pink diamond, weighing approximately 5.14 carats, joined by a kite-shaped diamond to the modified pear-shaped fancy pink diamond, weighing approximately 2.03 carats; and the second ear pendant suspending a modified pear-shaped fancy yellow diamond, weighing approximately 5.70 carats, joined by a kite-shaped diamond to the modified pear-shaped fancy yellow diamond, weighing approximately 2.51 carats, mounted in pink and yellow gold and platinum

With reports 2145749084 and 1142784124 dated 15 June and 13 July 2012 from the Gemological Institute of America stating that the modified pear-shaped diamonds weighing approximately 5.14 and 2.03 carats are fancy pink, natural color, VS2 clarity

With reports 5151047443 and 2155057378 dated 15 and 16 October 2012 from the Gemological Institute of America stating that the modified pear-shaped diamonds weighing approximately 5.70 and 2.51 carats are fancy yellow, natural color, VS2 clarity

\$1,200,000–1,500,000







120

119

**A NATURAL PEARL AND MULTI-GEM NECKLACE,
BY BVLGARI**

Designed as a graduated series of fifty-three natural pearls, measuring from approximately 5.35 to 11.90 mm, spaced by an alternating series of ruby and emerald beads, to the rectangular-cut diamond bar clasp, mounted in platinum, 22 ins.

Signed BVLGARI

With report 66728 dated 19 February 2013 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these saltwater natural pearls

\$50,000–70,000



121

120

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 10.11 carats, mounted in platinum

With report 2121983977 dated 17 January 2011 from the Gemological Institute of America stating that the diamond is H color, VS1 clarity

\$380,000–450,000

121

A RUBY AND DIAMOND RING

Set with a cushion-cut ruby, weighing approximately 7.39 carats, flanked on either side by a shield-shaped diamond, mounted in 18k gold

With report 63307 dated 7 May 2012 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of the ruby. Origin: Siam (Thailand). Indications of heating, moderate residue in healed fissures

\$60,000–80,000





122



123

•122

**AN ANTIQUE AMETHYST, DIAMOND AND ENAMEL BROOCH,
BY MARCUS & CO.**

Set with a cushion-cut amethyst, within an old European-cut diamond and purple enamel foliate surround, mounted in 18k gold, circa 1900

Signed Marcus & Co.

\$6,000–8,000

123

**AN AMETHYST, EMERALD AND DIAMOND BANGLE
BRACELET, BY DAVID WEBB**

The carved amethyst hinged bangle designed as two opposing horses, with circular-cut diamond detail and cabochon emerald accents, mounted in 18k gold and platinum, 2½ ins. diameter

Signed David Webb, no. BC33

With Certificate of Authenticity from David Webb

\$90,000–120,000



124

124
A RUBY, DIAMOND AND GOLD NECKLACE,
BY VAN CLEEF & ARPELS

Set at the front with a graduated series of pear-shaped cabochon rubies, to the circular-cut diamond and sculpted 18k gold band, mounted in 18k gold, 14 ins., with French assay mark and maker's mark

Signed V.C.A. for Van Cleef & Arpels, no. M380 18

\$40,000–60,000

PROPERTY OF A LADY

125
A DIAMOND AND GOLD CUFF BRACELET, BY BUCCELLATI

The textured 18k gold hinged cuff set with circular-cut diamond sculpted plaques, mounted in 18k gold, 2¼ ins. diameter, 1 in. wide

Signed M. Buccellati for Mario Buccellati

\$15,000–20,000



125



126



127

PROPERTY OF A LADY

126

A DIAMOND AND GOLD CUFF BRACELET, BY BUCCELLATI

The textured 18k gold hinged cuff set with three circular-cut diamond navette-shaped plaques, mounted in 18k gold, 2¼ ins. diameter, 1 in. wide, in a Buccellati navy leather box

Signed M. Buccellati for Mario Buccellati, Italy

\$15,000–20,000

127

AN EMERALD AND DIAMOND RING

Set with a cushion-cut emerald, weighing approximately 10.86 carats, flanked on either side by a half moon diamond, mounted in gold and platinum

With report CS 53341 dated 31 January 2013 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emerald would be classified as Colombia. Clarity Enhancement: Insignificant

\$80,000–120,000



128



129

128

A COLORED DIAMOND AND DIAMOND PENDANT BROOCH,
BY VAN CLEEF & ARPELS

Designed as a circular-cut diamond cluster, within a marquise-cut yellow diamond surround, trimmed with marquise-cut diamonds, mounted in gold and platinum, 1973, accompanied by an unsigned circular-cut diamond neckchain, 24¼ ins. (may be worn at various lengths)

Pendant brooch signed Van Cleef & Arpels, N.Y., no. 43793

(2)

\$35,000–55,000

Please note that the colored diamonds have not been tested.

129

A PAIR OF COLORED DIAMOND AND DIAMOND EAR CLIPS,
BY VAN CLEEF & ARPELS

Each designed as a circular and marquise-cut yellow diamond cluster, trimmed with marquise-cut diamonds, mounted in gold and platinum, with pendant hooks for suspension, circa 1973

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 43802

\$15,000–20,000

Please note that the colored diamonds have not been tested.





130

130

A COLORED DIAMOND AND DIAMOND BROOCH, BY OSCAR HEYMAN & BROTHERS

Designed as a flower, set with a cushion-cut fancy brown-pink diamond, weighing approximately 3.60 carats, with circular-cut diamond petals and leaves, accented by a cluster of old mine-cut diamond buds, to the baguette-cut diamond stem, mounted in platinum

With maker's mark for Oscar Heyman & Brothers

With report 15704961 dated 8 March 2007 from the Gemological Institute of America stating that the diamond is fancy brown-pink, natural color, SI1 clarity

\$100,000–150,000



131

131

AN IMPORTANT COLORED DIAMOND RING

Set with a cut-cornered modified rectangular-cut fancy pink-brown diamond, weighing approximately 35.60 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum and 18k pink gold

With report 2145604230 dated 8 May 2012 from the Gemological Institute of America stating that the diamond is fancy pink-brown, natural color, VS1 clarity

\$1,400,000–1,800,000





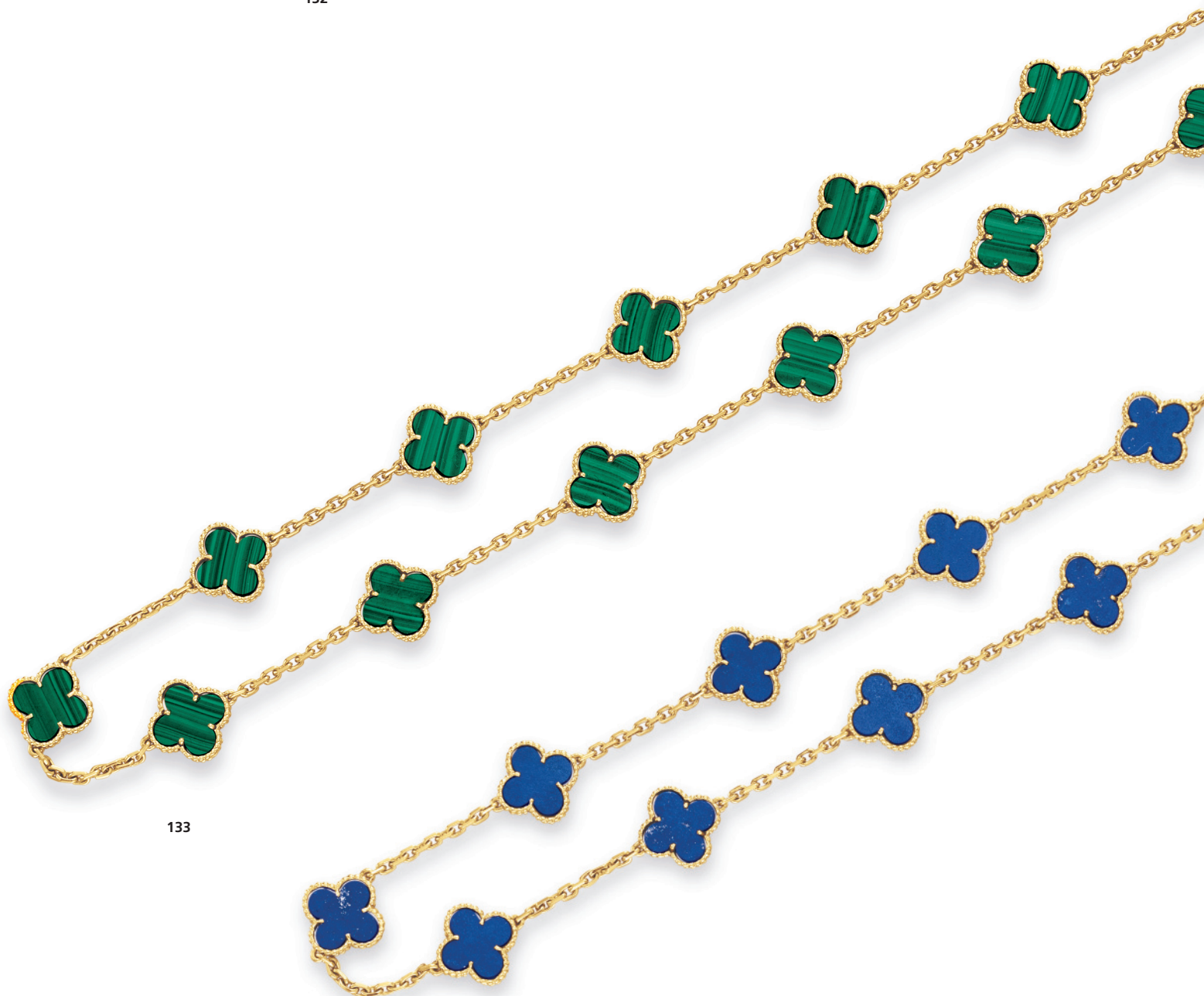
132

•132

A PAIR OF DIAMOND AND PINK SAPPHIRE EAR PENDANTS

Each suspending an oval-cut pink sapphire, from a line of collet-set circular and oval-cut diamonds, mounted in platinum

\$6,000-8,000



133



134

•133
A MALACHITE AND GOLD "ALHAMBRA" NECKLACE,
BY VAN CLEEF & ARPELS

The 18k gold chain set with a series of twenty malachite and gold clover links, 32 ins., with French assay mark and maker's mark

Signed V.C.A. for Van Cleef & Arpels, no. 4K855-23

\$10,000–15,000



135

•134
A LAPIS LAZULI AND GOLD "ALHAMBRA" NECKLACE,
BY VAN CLEEF & ARPELS

The 18k gold chain set with a series of twenty lapis lazuli and gold clover links, 32 ins., with maker's marks

Signed V.C.A. for Van Cleef & Arpels, no. 4K855-93

\$10,000–15,000



135
A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 5.46 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum

With report 2155060540 dated 24 October 2012 from the Gemological Institute of America stating that the diamond is L color, VS2 clarity

\$35,000–45,000



136

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

136

A SAPPHIRE, DIAMOND AND GOLD PENDANT BROOCH

Set with an oval-cut sapphire, weighing approximately 39.47 carats, within a variously-shaped diamond and gold sculpted surround, mounted in platinum and 18k gold

With report CS 53774 dated 27 February 2013 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphire would be classified as Burma (Myanmar). No gemological evidence of heat

\$30,000–50,000



137

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

137

A SAPPHIRE AND DIAMOND BRACELET, BY OSCAR HEYMAN & BROTHERS

Designed as a line of square-cut sapphires, to the circular-cut diamond bombé band, mounted in platinum, 7¾ ins.

With maker's mark for Oscar Heyman & Brothers, no. 82458

\$15,000–20,000



138

138

A DIAMOND AND RUBY DRESS SET

Comprising a pair of cufflinks, each double link designed as a single-cut diamond and calibré-cut ruby plaque; and six shirt studs en suite, mounted in platinum, with French importation marks (7)

\$10,000–15,000



139

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

139

A DIAMOND RING, BY HARRY WINSTON

Set with a rectangular-cut diamond, weighing approximately 19.31 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum, in a Harry Winston navy leather box

Signed Winston for Harry Winston

With report 10625687 dated 8 March 2013 from the Gemological Institute of America stating that the diamond is E color, SI1 clarity

Accompanied by a supplemental letter stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan and the 105.60 carat Koh-i-noor, are examples of Type IIa

\$500,000–700,000



140

140

A FINE RUBY AND DIAMOND RING, BY CARTIER

Set with an oval-cut ruby, weighing approximately 11.02 carats, within a two row circular and marquise-cut diamond surround, mounted in platinum, in a Cartier red leather box

Signed Cartier, no. 87416 (partially indistinct)

With report 13025346 dated 25 February 2013 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of rubies originating from Burma (Myanmar). No indications of heating

\$700,000–900,000





141

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT
WEYMOUTH

141

**A DIAMOND AND EMERALD NECKLACE, BY OSCAR HEYMAN
& BROTHERS**

Designed as a graduated series of oval-cut diamonds and marquise-
cut emeralds, mounted in platinum, 15½ ins., with pendant hoop for
suspension

With maker's mark for Oscar Heyman & Brothers, no. 85543

\$18,000–22,000



142

142

A PAIR OF DIAMOND EAR PENDANTS

Each designed as a series of three heart-shaped diamonds, to the circular-cut diamond line, mounted in platinum

With reports 15151216 and 15149771 dated 16 May 2006 from the Gemological Institute of America stating that the diamonds weighing approximately 1.05 and 1.04 carats are D color, SI1 clarity

With reports 12792068 and 2141649308 dated 12 August 2003 and 1 May 2012 from the Gemological Institute of America stating that the diamonds weighing approximately 1.62 and 1.39 carats are E color, SI1 and SI2 clarity respectively

\$30,000–50,000

Please note that several of the reports are over five years old and may require an update.



143

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

143

A PAIR OF DIAMOND AND EMERALD EAR PENDANTS

Each suspending a detachable circular and marquise-cut diamond and emerald pendant of foliate motif, to the cluster surmount of similar design, mounted in platinum, with two brooch attachments for the detachable pendants (3)

\$10,000–15,000



144

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTION

144

A SAPPHIRE AND DIAMOND RING

Set with a square-cut sapphire, weighing approximately 28.73 carats, flanked on either side by a triangular-cut diamond, mounted in platinum and gold

With report CS 53352 dated 31 January 2013 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphire would be classified as Clasic Ceylon (Sri Lanka). No gemological evidence of heat

\$100,000–150,000



145

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

145

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 11.39 carats, mounted in platinum

With report 11947613 dated 4 February 2013 from the Gemological Institute of America stating that the diamond is D color, internally flawless clarity

Accompanied by a supplemental letter stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor, are examples of Type IIa

\$1,000,000–1,500,000





146

146

A DIAMOND AND GOLD BRACELET, BY CARTIER

Designed as a flexible series of hinged hoops, each set on one side with circular-cut diamond detail, mounted in 18k gold, 6 ins., with French assay mark and maker's mark

Signed Cartier, no. indistinct

\$25,000–35,000

147

A RUBY AND DIAMOND BAR BROOCH, BY CARTIER

Designed as an old mine-cut diamond line with cushion-cut ruby terminals, mounted in gold and platinum, with French assay mark

Signed Cartier, Paris, Londres

\$15,000–20,000



147



148

148

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 6.19 carats, to the circular-cut diamond shoulders, mounted in platinum

With report 1142570135 dated 15 May 2012 from the Gemological Institute of America stating that the diamond is H color, internally flawless clarity

\$160,000–220,000



149

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

149

**A DIAMOND AND EMERALD FLOWER BROOCH,
BY OSCAR HEYMAN & BROTHERS**

Designed as a flower with a circular-cut emerald cluster pistil, extending circular-cut diamond petals, the sculpted 18k gold stem accented with circular-cut emerald and diamond detail, mounted in 18k gold

With maker's mark for Oscar Heyman & Brothers, no. 72455

\$5,000–7,000



150

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

150

**A PAIR OF COLORED DIAMOND, EMERALD AND DIAMOND
EAR CLIPS**

Each set with a cushion-cut fancy intense yellow diamond, weighing approximately 2.32 and 2.14 carats, within a pear-shaped emerald and diamond surround, mounted in gold

With reports 15794919 and 15794917 dated 6 and 10 April 2007 from the Gemological Institute of America stating that the diamonds weighing approximately 2.32 and 2.14 carats are fancy intense yellow, natural color, VS1 clarity

\$30,000–50,000

Please note that these reports are over five years old and may require an update.



151

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

151

A COLORED DIAMOND, EMERALD AND DIAMOND RING

Set with a cushion-cut fancy intense yellow diamond, weighing approximately 9.72 carats, within a pear-shaped emerald and diamond surround, mounted in gold and platinum

With report 10155580 dated 1 March 2013 from the Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity; accompanied by a working diagram indicating that the clarity may be improvable

\$180,000–220,000





AFTERNOON SESSION
at 2.00 pm
(lots 152–295)





153

153

A RETRO AQUAMARINE AND MOONSTONE STAR BROOCH, BY MARCUS

Set with a circular-cut aquamarine, within a triangular-cut aquamarine surround, extending triangular-cut moonstone rays, mounted in platinum, circa 1940, with pendant hoop for suspension

Signed Marcus

\$8,000–12,000



154

•154

A PAIR OF CULTURED PEARL AND DIAMOND EAR PENDANTS

Each suspending a cultured pearl, measuring approximately 17.30 x 13.80 mm, from a marquise-cut diamond line, mounted in platinum

\$7,000–10,000

PROPERTY FROM A PRIVATE COLLECTION

152

AN AQUAMARINE BEAD NECKLACE, BY VERDURA

Comprising eight strands of variously-shaped aquamarine beads, joined by an 18k gold clasp, mounted in 18k gold, 16 ins., two strands deficient, in a Verdura navy leather case

Signed Verdura

\$7,000–10,000

155

**A CHALCEDONY, DIAMOND AND GOLD BRACELET,
BY CARTIER**

Designed as a series of carved green chalcedony leaves, accented with circular-cut diamond detail, joined by 18k yellow and white gold links, mounted in 18k yellow and white gold, 7 ins., with French assay mark and maker's mark

Signed Cartier, no. 917647

\$6,000-8,000

155



156





157

156

**A MULTI-GEM, DIAMOND AND GOLD SAUTOIR,
BY DAVID WEBB**

Suspending a detachable circular-cut diamond and sculpted 18k gold openwork pendant set with cabochon ruby, sapphire and emerald detail, to the neckchain designed as a series of sculpted gold links set with cabochon rubies, sapphires and emeralds, mounted in platinum and 18k gold, 31 ins., segments detach to be worn as shorter lengths

Signed Webb for David Webb

\$30,000-50,000

157

AN EMERALD AND DIAMOND RING

Set with an oval cabochon emerald, within a circular-cut light yellow diamond surround, mounted in 18k gold and platinum

\$8,000-12,000





159

•158

AN EMERALD BEAD NECKLACE

Designed as nine strands of variously-sized emerald beads, joined by an 18k gold interlocking hoop clasp, mounted in 18k gold, 17½ ins.

\$10,000–15,000



160

159

**AN EMERALD, DIAMOND AND ENAMEL RING,
BY DAVID WEBB**

Set with a rectangular-cut carved emerald of foliate motif, within a circular-cut diamond and black enamel sculpted surround, mounted in 18k gold, ring size 6½

Signed David Webb, no. BC57

With Certificate of Authenticity from David Webb

\$40,000–60,000

Please note that the emerald was supplied by the owner to David Webb.

160

**~A PAIR OF CORAL, DIAMOND AND ENAMEL EAR
PENDANTS, BY DAVID WEBB**

Each suspending a detachable coral drop with a sculpted 18k gold and black enamel cap, to the surmount set with a cabochon coral within a circular-cut diamond and black enamel surround, mounted in 18k gold and platinum

Signed David Webb

\$15,000–20,000



161

•161

A DIAMOND NECKLACE, BY OSCAR HEYMAN & BROTHERS

Designed as a circular-cut diamond scalloped line, mounted in 18k white gold, with pendant hoop for suspension, 16 ins., in an Oscar Heyman black satin case

With maker's mark for Oscar Heyman & Brothers, no. 604243

\$7,000–10,000



162



163



164

162

A PAIR OF DIAMOND AND COLORED DIAMOND EAR PENDANTS, BY CARTIER

Each designed as a circular-cut diamond and yellow diamond scalloped plaque, suspending a yellow diamond briolette, mounted in platinum, with French assay marks and maker's marks

Signed Cartier, no. 84281B

\$15,000–20,000

Please note that the colored diamonds have not been tested.

163

A PAIR OF DIAMOND EAR STUDS

Each set with a circular-cut diamond, weighing approximately 2.12 and 1.91 carats, mounted in white gold

\$25,000–35,000

164

A RUBY AND DIAMOND BRACELET

Designed as a graduated series of oval and cushion-cut rubies, each within a circular-cut diamond surround, spaced by baguette and circular-cut diamond links, mounted in platinum, 7 ins.

With report CS 42142 dated 11 May 2010 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the rubies would be classified as Burma (Myanmar). Heat Enhancement: None

\$40,000–60,000



165

PROPERTY OF A LADY

165

A PAIR OF DIAMOND, CULTURED PEARL AND GOLD EAR PENDANTS

Each suspending a detachable cultured pearl, measuring approximately 10.75 mm, with a circular-cut diamond cap, to the circular-cut diamond and textured gold scroll surmount, mounted in gold and platinum (2)

\$2,000–3,000

PROPERTY OF A LADY

166

A DIAMOND AND GOLD BRACELET, BY WANDER

Designed as a series of sculpted 18k gold links decorated with circular-cut diamond detail, mounted in 18k gold, 6½ ins., with French exportation marks

Signed Wander, France

\$8,000–12,000



166

167

A CONCH PEARL AND DIAMOND BEAD NECKLACE

Designed as a series of conch pearls spaced by faceted diamond beads, joined by a circular-cut diamond hoop clasp, mounted in 18k white gold, 29 ins.

\$55,000–65,000

168

A DIAMOND RING

Set with an old European-cut diamond, weighing approximately 7.04 carats, to the single-cut diamond shoulders, mounted in platinum

\$65,000–85,000



167



168



169

A MOONSTONE, ENAMEL AND GOLD NECKLACE, BY LOUIS COMFORT TIFFANY, TIFFANY & CO.

Suspending a pendant set with a drop-shaped cabochon moonstone within a blue enamel and sculpted gold surround, to the neckchain set with an alternating series of cabochon moonstones and blue enamel plaques, mounted in gold and platinum, circa 1910, 18 ins.

By Louis Comfort Tiffany, signed Tiffany & Co.

\$15,000–20,000

170

A PAIR OF AQUAMARINE, DIAMOND AND GOLD EAR PENDANTS, BY PALOMA PICASSO, TIFFANY & CO.

Each suspending a detachable pear-shaped aquamarine, to the circular-cut diamond and sculpted 18k gold surmount, mounted in 18k gold

Signed Paloma Picasso, Tiffany & Co., no. 17333402

\$4,000–6,000



171

171

A COLORED DIAMOND RING

Set with a circular-cut fancy gray diamond, weighing approximately 5.55 carats, to the gold hoop, mounted in platinum and gold

With report 2155172649 dated 10 January 2013 from the Gemological Institute of America stating that the diamond is fancy gray, natural color, VVS2 clarity, with excellent polish and excellent symmetry. The color of this diamond changes temporarily when gently heated, or when left in darkness for a period of time and is known in the trade as "CHAMELEON"

\$140,000–180,000



GIA

GEMOLOGICAL INSTITUTE OF AMERICA®

COLORED DIAMOND GRADING REPORT

January 10, 2013

Shape and Cutting Style **Round Brilliant**

Measurements **11.27 - 11.33 x 7.08 mm**

GIA REPORT 2155172649

GRADING RESULTS

Carat Weight **5.55 carat**

Color

Origin **NATURAL**

Grade **FANCY**

..... **GRAY**

Distribution **Even**

Clarity Grade **VVS2**

ADDITIONAL GRADING INFORMATION

Finish

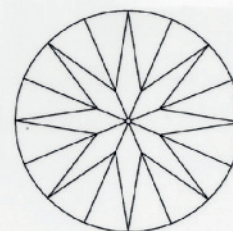
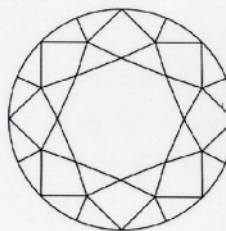
Polish **Excellent**

Symmetry **Excellent**

Fluorescence **Very Strong Yellow**

Comments : The color of this stone changes temporarily when gently heated, or when left in darkness for a period of time and is known in the trade as "CHAMELEON".

REFERENCE DIAGRAMS



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KEY TO SYMBOLS

- ~ Feather
- Pinpoint
- ^ Indented Natural

Red symbols denote internal characteristics (inclusions). Green or black symbols denote external characteristics (blemishes). Diagram is an approximate representation of the diamond, and symbols shown indicate type, position, and approximate size of clarity characteristics. All clarity characteristics may not be shown. Details of finish are not shown.



172

172

A BELLE ÉPOQUE DIAMOND WATCH PENDANT, BY TIFFANY & CO.

Suspending an oval-shaped watch with mechanical movement, the oval-shaped dial with black Arabic numerals and blued-steel hands, to the caseback decorated with circular-cut diamonds with a center marquise-cut diamond, from a circular-cut diamond surmount, to a black ribbon, mounted in platinum, circa 1910, 12½ ins.

Dial signed Tiffany & Co., movement signed C.H. Meylan, no. 33926, unsigned platinum case, no. 29985

\$8,000–10,000



173



174

173

AN ART DECO EMERALD AND DIAMOND JABOT BROOCH, BY CARTIER

Designed as a hoop set with fluted emerald beads with single-cut diamond and onyx detail, to the emerald bead and pearl terminals, mounted in platinum, circa 1925

Signed Cartier, nos. 24324 and 2089

\$12,000–18,000

•174

A COLORED DIAMOND RING

Set with a circular-cut fancy greenish gray diamond, weighing approximately 8.48 carats, in a backed yellow gold setting, within a circular-cut yellow diamond surround, to the circular-cut diamond bifurcated shoulders and half hoop, mounted in 18k gold and platinum

With report 2145851816 dated 23 July 2012 from the Gemological Institute of America stating that the diamond is fancy greenish gray, natural color

\$10,000–15,000



175

**AN ART DECO ROCK CRYSTAL, DIAMOND AND ENAMEL
PENDANT NECKLACE, BY GEORGES FOUQUET**

Suspending a drop-shaped rock crystal pendant set with a rose-cut diamond, joined by rose-cut diamond and black enamel links to a rock crystal hoop, from the rock crystal bead neckchain, mounted in platinum, circa 1925, 25 ins., with French assay mark

With maker's mark for Georges Fouquet

\$10,000-15,000





177

176

A SUITE OF ANTIQUE PINK TOPAZ AND GOLD JEWELRY

Comprising a necklace, the front suspending a graduated drop-shaped pink topaz fringe, to the line of oval-cut pink topaz, each within a sculpted gold surround, to the gold boule backchain; a brooch and a pair of ear pendants en suite, mounted in gold, circa 1830, necklace 17 ins., in a brown leather fitted case

\$20,000–25,000

177

A PINK TOURMALINE, DIAMOND AND GOLD MALTESE CROSS BROOCH, BY VERDURA

Centering upon a cushion-cut pink tourmaline, within a sculpted 18k gold surround with circular-cut diamond accents, mounted in 18k gold

Signed Verdura

\$12,000–18,000



178

PROPERTY FROM A PRIVATE COLLECTION

178

AN ANTIQUE AMETHYST AND DIAMOND NECKLACE

Suspending a graduated fringe of pear-shaped amethysts, from a series of oval-cut amethysts, each within an old mine or rose-cut diamond surround with white and black enamel detail, mounted in gold, nineteenth century, 14½ ins.

\$10,000–15,000



179



180

PROPERTY FROM A PRIVATE COLLECTION

•179

A PAIR OF ANTIQUE AMETHYST AND DIAMOND EAR PENDANTS

Each designed as a line of three variously-shaped amethysts, each within an old mine-cut diamond and sculpted gold surround, mounted in gold, nineteenth century

\$3,000–5,000

180

AN EMERALD AND DIAMOND RING

Set with a cushion-cut emerald, within an old mine-cut diamond surround, mounted in silver and 18k gold

With report CS 52494 dated 28 November 2012 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emerald would be classified as Colombia. Clarity Enhancement: Faint

\$15,000–20,000



181

181

AN ANTIQUE AQUAMARINE AND DIAMOND BROOCH

Centering upon a circular-cut aquamarine, flanked on either side by an old mine and rose-cut diamond wing, mounted in silver-topped gold, circa 1890

\$8,000–12,000



182
(two views illustrated)

•182

**A BELLE ÉPOQUE DIAMOND POCKETWATCH,
BY TIFFANY & CO.**

With keyless lever mechanical jeweled movement, the white circular dial with black Arabic numerals and blued-steel hands, within an old European-cut diamond case, to the rose-cut diamond winding stem and circular-cut diamond hoop, mounted in platinum and 18k gold, circa 1910, with French assay marks, top hoop possibly of later addition

Movement signed Tiffany & Co. New York, movement no. 83428, dial signed Tiffany & Co. New York, 18k pink gold dust cap, numbered 83428 and 202882, case and dust cap unsigned

\$5,000–7,000



183

183

A PAIR OF DIAMOND EAR PENDANTS

Each suspending a pear-shaped diamond, weighing approximately 4.41 and 4.01 carats, from an old European and pear-shaped diamond plaque, mounted in silver-topped gold

With report 2125896131 dated 21 December 2010 from the Gemological Institute of America stating that the pear-shaped diamond, weighing approximately 4.41 carats, is E color, internally flawless clarity

With report 2126169172 dated 31 May 2011 from the Gemological Institute of America stating that the modified pear-shaped diamond, weighing approximately 4.01 carats, is F color, VVS1 clarity

\$300,000–500,000



184

A DIAMOND RIVIERE NECKLACE

Designed as a graduated series of forty-eight bezel-set old mine-cut diamonds, mounted in silver-topped gold, 18½ ins.

184

\$280,000-350,000



185

185

AN INDIAN DIAMOND AND ENAMEL BAZUBAND

Designed as a table-cut diamond sculpted openwork hinged band with green enamel trim, the reverse decorated with red, blue, green and white enamel foliate detail, mounted in gold, late nineteenth/early twentieth century, 5 ins.

\$12,000–18,000

This bazuband is worn on the upper arm and tied with a silk cord.



186

186

A COLORED DIAMOND RING

Set with a cut-cornered modified rectangular-cut fancy grayish yellowish green diamond, weighing approximately 2.77 carats, to the circular-cut pink diamond surround and half hoop, mounted in 18k pink gold

With report 14769078 dated 24 January 2006 from the Gemological Institute of America stating that the diamond is fancy grayish yellowish green, natural color

\$40,000–60,000

Please note that this report is over five years old and may require an update.



187

187

A DIAMOND, GOLD AND GEM-SET MALTESE CROSS BROOCH, BY VERDURA

Designed as a gold and circular-cut diamond Maltese cross, set with oval and circular-cut gemstones, mounted in gold

Signed Verdura

\$10,000–15,000



188

188

A DIAMOND AND GOLD BRACELET, BY DAVID WEBB

Designed as a flexible circular-cut diamond bombé band, mounted in 18k gold, 6 ins.

Signed David Webb

\$20,000–30,000



178

189

A SAPPHIRE AND DIAMOND POMEGRANATE BROOCH

Designed as a circular-cut sapphire and diamond pomegranate, extending circular-cut diamond and sculpted 18k gold leaves, mounted in 18k gold and platinum, with French exportation marks and maker's mark

\$7,000–10,000



190

190

A PAIR OF SAPPHIRE AND DIAMOND EAR PENDANTS

Each suspending an octagonal-cut sapphire, weighing approximately 12.55 and 11.39 carats, from a square-cut diamond accented by three smaller circular-cut diamonds, mounted in 18k gold, with French assay marks

With report 11097036 dated 1 October 2011 from Gübelin Gem Lab stating that gemmological testing of the sapphire weighing approximately 12.55 carats revealed characteristics consistent with those of sapphires originating from Sri Lanka (Ceylon). No indications of heating

With report 11030251 dated 23 March 2011 from Gübelin Gem Lab stating that gemmological testing of the sapphire weighing approximately 11.39 carats revealed characteristics consistent with those of sapphires originating from Burma (Myanmar). No indications of heating

\$150,000–200,000



191

191

A PAIR OF DIAMOND, COLORED DIAMOND AND STEEL EAR CLIPS, BY HEMMERLE

One ear clip set with a modified shield-shaped diamond, weighing approximately 4.99 carats, and the other ear clip set with a modified shield-shaped fancy orange-brown diamond, weighing approximately 6.06 carats, to the sculpted steel half hoop, mounted in steel and bi-colored gold, in a Hemmerle gray leather pouch

With maker's mark for Hemmerle

With report 14841978 dated 9 February 2006 from the Gemological Institute of America stating that the modified shield-shaped diamond, weighing approximately 4.99 carats, is E color, SI1 clarity

With report 14841985 dated 30 January 2006 from the Gemological Institute of America stating that the modified shield-shaped diamond, weighing approximately 6.06 carats, is fancy orange-brown, natural color, VS1 clarity

\$40,000–60,000

Please note that the reports are over five years old and may require an update.



192

192

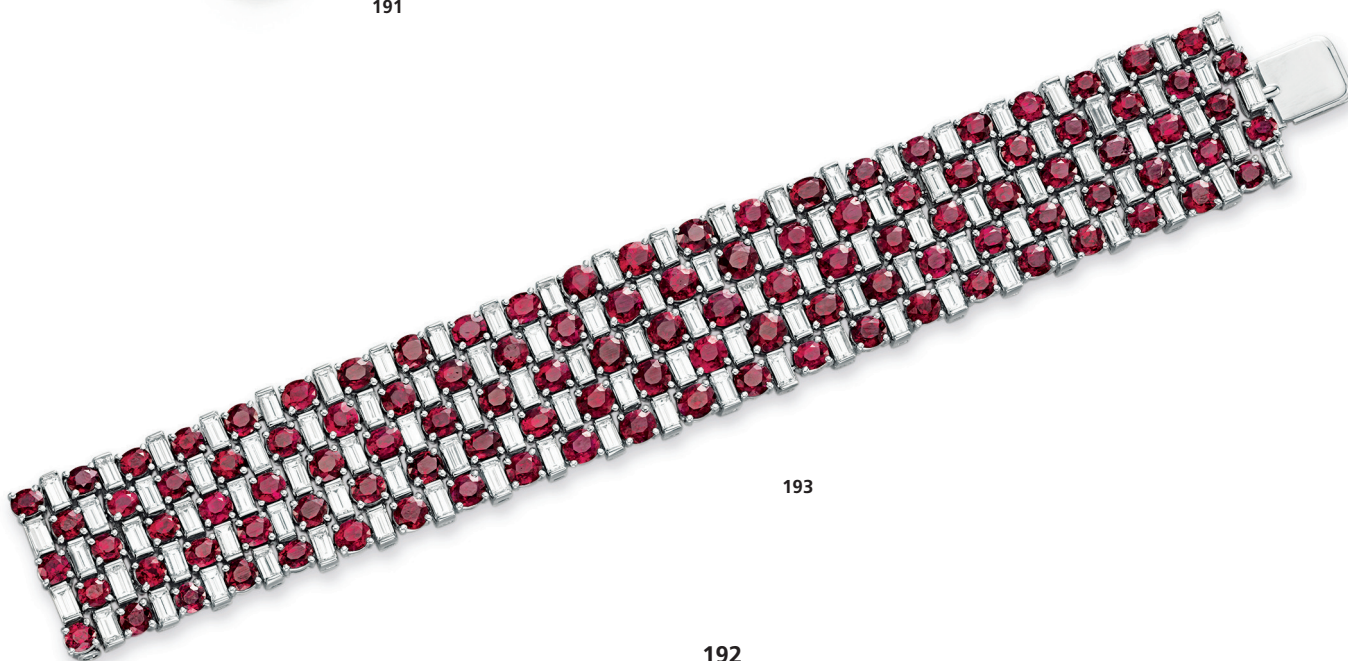
A COLORED DIAMOND RING, BY HEMMERLE

Set with a circular-cut fancy gray diamond, weighing approximately 2.04 carats, to the sandblasted 18k white gold hoop, ring size 5½, with maker's mark

Signed Hemmerle

With report 5131049274 dated 22 February 2011 from the Gemological Institute of America stating that the diamond is fancy gray, natural color, VS2 clarity

\$15,000–20,000



193

193

A RUBY AND DIAMOND BRACELET

Designed as a wide flexible band of circular and oval-cut rubies, spaced by baguette-cut diamonds, mounted in platinum, 7 ins.

With report CS 53138 dated 22 January 2013 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the rubies tested at random would be classified as Classic Burma (Myanmar). Heat Enhancement: None

\$120,000–140,000





194



195

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT
WEYMOUTH

194

A DIAMOND RIVIERE NECKLACE

Designed as a graduated series of eighty-eight circular-cut diamonds,
mounted in platinum, 14½ ins., with pendant hoop for suspension

\$18,000–22,000

195

A PAIR OF DIAMOND EAR STUDS

Each set with a circular-cut diamond, weighing approximately 5.01
and 5.02 carats, mounted in white gold

\$65,000–75,000



196

196
A PAIR OF DIAMOND AND CULTURED PEARL EAR CLIPS,
BY SEAMAN SCHEPPS

Each designed as a circular-cut diamond and cultured pearl domed cluster, mounted in white gold, circa 1940

Signed Seaman Schepps

\$10,000–15,000

PROVENANCE:

Formerly the property of the Duchess of Windsor, sold at Sotheby's Geneva, 2 April 1987, lot 18



197

PROPERTY FROM THE ESTATE OF KATHARINE DUPONT WEYMOUTH

197
A STAR SAPPHIRE AND DIAMOND BRACELET,
BY OSCAR HEYMAN & BROTHERS

Designed as a double row of cabochon star sapphires, to the circular, single and baguette-cut diamond band, mounted in platinum, 7 ins.

With maker's mark for Oscar Heyman & Brothers, no. 45240

\$12,000–15,000



198

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

198

A DIAMOND RING

Set with a marquise-cut diamond, weighing approximately 5.13 carats, mounted in platinum

With report 10032737 dated 11 February 2013 from the Gemological Institute of America stating that the diamond is D color, VVS1 clarity; accompanied by a working diagram indicating that the clarity may be potentially internally flawless

\$250,000–450,000



199

199

A DIAMOND NECKLACE, BY WILLIAM GOLDBERG

Designed as a two row swag of Ashoka, cushion, marquise, circular, pear, rectangular, oval and heart-shaped diamonds, each within a circular-cut diamond surround, to the backchain of similar design, mounted in platinum, 16 ins., in a William Goldberg navy leather case

Signed William Goldberg

With forty-eight reports dated from 2 January 2008 to 6 October 2011 from the Gemological Institute of America stating that forty-eight of the diamonds, weighing from approximately 2.08 to 0.73 carats, range from G to I color and from internally flawless to SI2 clarity

\$300,000–500,000





200

200

A DIAMOND BRACELET

Set with a rectangular-cut diamond, within a circular, pear and baguette-cut diamond openwork plaque, joined by circular and baguette-cut diamond links to the collet-set diamond band, mounted in platinum, 7¼ ins.

\$20,000–30,000

201

A SET OF SAPPHIRE AND DIAMOND JEWELRY

Comprising a necklace, designed as a graduated series of oval and cushion-cut sapphires, enhanced at the front by pear-shaped diamond clusters, spaced by marquise-cut diamond links; and a pair of ear pendants en suite, mounted in platinum, 16½ ins.

Necklace with report CS 52577 dated 6 December 2012 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphires would be classified as Ceylon (Sri Lanka). Sixteen of the sapphires show no gemological evidence of heat; seven of the sapphires show gemological evidence of heat

Ear pendants with report CS 52934 A and B dated 17 January 2013 from the American Gemological Laboratories stating that twelve of the sapphires show no gemological evidence of heat; two of the sapphires show gemological evidence of heat (2)

\$50,000–70,000



201





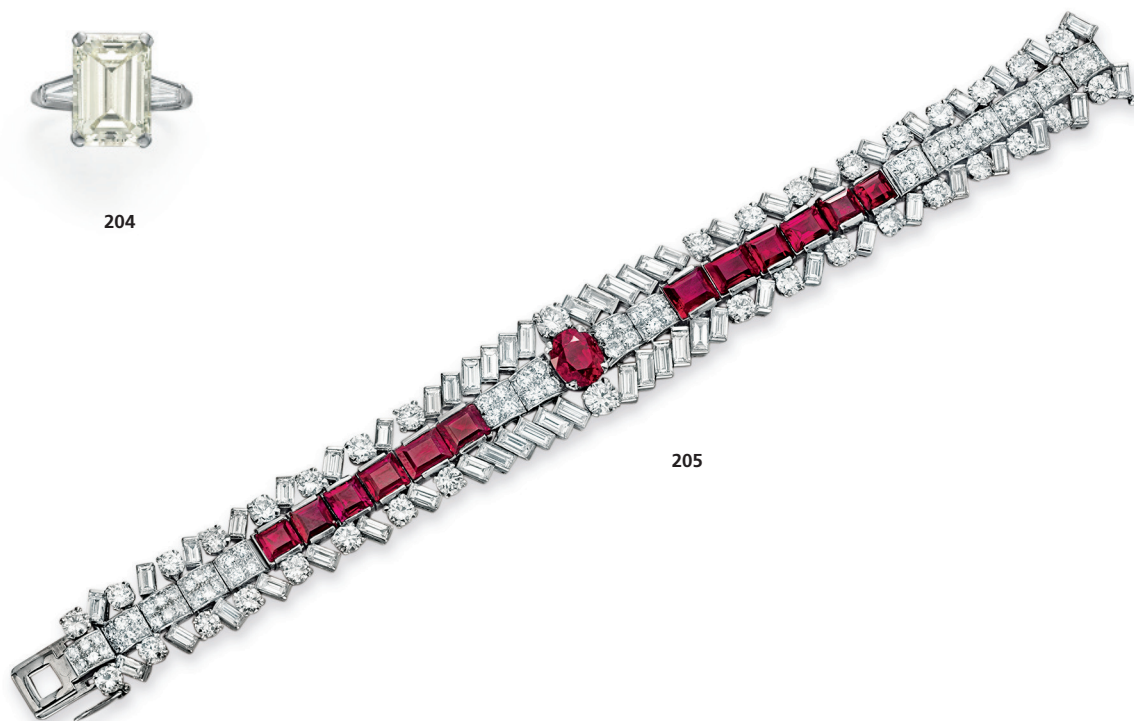
202



203



204



205

202

A RUBY AND DIAMOND NECKLACE

Designed as a series of oval and cushion-cut rubies, to the marquise-cut diamond neckchain, mounted in platinum and gold, 16½ ins.

With report CS 50315 dated 12 July 2012 from the American Gemological Laboratories stating that the rubies tested at random show no gemological evidence of heat

\$30,000–50,000

204

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 7.85 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum

\$40,000–60,000

203

A RUBY AND DIAMOND RING

Set with a cushion-cut ruby, weighing approximately 3.86 carats, within a circular and baguette-cut diamond undulating surround, mounted in platinum

With report CS 53279 dated 31 January 2013 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the ruby would be classified as Burma (Myanmar). No gemological evidence of heat

\$18,000–22,000

205

A RUBY AND DIAMOND BRACELET

Designed as a flexible circular, single and baguette-cut diamond band, set at the center with oval and rectangular-cut ruby detail, mounted in platinum, 6¼ ins.

With report CS 53555 dated 21 February 2013 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the rubies would be classified as Classic Burma (Myanmar). Heat Enhancement: None

\$40,000–60,000



206



207

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

206

A DIAMOND RING

Set with a pear-shaped diamond, weighing approximately 8.06 carats, mounted in platinum

*With report 10319918 dated 4 February 2013 from the Gemological Institute of America stating that the diamond is D color, VVS2 clarity; **accompanied by a working diagram indicating that the clarity may be potentially internally flawless***

Accompanied by a supplemental letter stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan and the 105.60 carat Koh-i-noor, are examples of Type IIa

\$550,000–750,000

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

207

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 7.02 carats, mounted in platinum

With report 12739253 dated 4 February 2013 from the Gemological Institute of America stating that the diamond is D color, internally flawless clarity. Accompanied by a supplemental letter stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan and the 105.60 carat Koh-i-noor, are examples of Type IIa

\$450,000–650,000





PROPERTY OF A DISTINGUISHED AMERICAN
COLLECTION

208

208

A SUPERB EMERALD AND DIAMOND NECKLACE, BY HARRY WINSTON

Designed as a graduated double row of rectangular-cut emeralds, extending a pear and circular-cut diamond fringe, joined by circular and pear-shaped diamond clusters to the circular-cut diamond double row backchain, mounted in platinum, 1955, 14 ins.

With maker's mark for Harry Winston

With report CS 53270 dated 29 January 2013 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emeralds would be classified as Colombia. Clarity Enhancement: Faint

\$800,000–1,200,000





209

209

A PAIR OF IMPORTANT DIAMOND AND EMERALD EAR PENDANTS

Each suspending a detachable pear-shaped emerald, weighing approximately 24.48 and 21.60 carats, to the circular, pear and marquise-cut diamond cluster surmount, mounted in platinum, surmounts 1961

Surmounts signed H.W. for Harry Winston, no. 31881

With reports 12105085 and 12105084 dated 29 October 2012 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of emeralds originating from Colombia. Indications of minor clarity enhancement

\$680,000–850,000





210

210

A DIAMOND NECKLACE, BY TIFFANY & CO.

The front designed as a graduated series of circular-cut diamond florettes, to the circular-cut diamond foliate neckchain, mounted in platinum, 15½ ins., in a Tiffany & Co. black suede case

Signed Tiffany & Co.

\$12,000–18,000



211

211

A DIAMOND RING, BY TIFFANY & CO.

Set with a circular-cut diamond, weighing approximately 3.35 carats, flanked on either side by a marquise-cut diamond florette, mounted in platinum, in a Tiffany & Co. blue suede pouch

Signed Tiffany & Co., no. SO1577 (Special Order)

With report 11360093 dated 30 November 2000 from the Gemological Institute of America stating that the diamond is I color, VVS2 clarity

\$35,000–55,000

Please note that the report is over five years old and may require an update.



212

212
A PAIR OF EMERALD AND DIAMOND BEAD EAR PENDANTS,
BY ELSA PERETTI, TIFFANY & CO.

Each designed as a line of four emerald beads, spaced by faceted diamond beads, mounted in platinum, in a Tiffany & Co. black suede box

Signed Peretti for Elsa Peretti, T & Co. for Tiffany & Co.

\$20,000–25,000



213

213
A DIAMOND BRACELET

Designed as a circular and baguette-cut diamond woven band, mounted in platinum, 7 ins.

\$70,000–100,000





214

PROPERTY FROM A PRIVATE COLLECTION

214

A DIAMOND PENDANT NECKLACE

Set with a circular-cut diamond, weighing approximately 5.03 carats, to the fine link neckchain, mounted in platinum, 16 ins.

With report 10253197 dated 10 January 2013 from the Gemological Institute of America stating that the diamond is D color, VS1 clarity

\$150,000–250,000



215

215

A SAPPHIRE AND DIAMOND RING

Set with a cushion-cut sapphire, weighing approximately 22.30 carats, flanked on either side by a bullet-cut diamond, mounted in platinum

With report 12075001 dated 23 July 2012 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of sapphires originating from Sri Lanka (Ceylon). No indications of heating

\$40,000–60,000



216

216

AN EMERALD AND DIAMOND RING

Set with an oval cabochon emerald, weighing approximately 19.71 carats, to the circular, single and baguette-cut diamond shoulders, mounted in platinum

Numbered 14072

With report CS 39763 dated 25 June 2008 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emerald would be classified as Classic Colombia. It is the opinion of the Laboratory that the emerald exhibits evidence of faint to moderate clarity enhancement

\$100,000–150,000



217



218

PROPERTY OF A LADY

217

A PAIR OF DIAMOND EAR PENDANTS, BY GRAFF

Each suspending a circular-cut diamond, weighing approximately 3.03 and 3.01 carats, to the circular-cut diamond line and gallery, mounted in platinum, in a Graff navy leather pouch

By Graff

*With photocopies of reports 14420587 and 14430785 dated **10 and 20 May 2005** from the Gemological Institute of America stating that the diamonds weighing approximately 3.01 and 3.03 carats are F and G color, VS1 and VS2 clarity respectively*

\$100,000–150,000

Please note that this lot is accompanied by photocopies of the reports, which are over five years old and may require an update.

218

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 7.54 carats, flanked on either side by a trapeze-cut diamond, mounted in platinum

With report 17250381 dated 29 May 2008 from the Gemological Institute of America stating that the diamond is J color, VS1 clarity

\$120,000–150,000



219

219

AN EMERALD AND DIAMOND BRACELET

Set with a series of oval cabochon emeralds, spaced by circular and marquise-cut diamond X-motif links, mounted in 18k gold and platinum, 6¾ ins.

\$6,000-8,000



220



221

220

AN ART DECO SAPPHIRE AND DIAMOND BRACELET

Set with a series of three cabochon sapphires, to the circular, baguette and single-cut diamond band of geometric motif, mounted in platinum, circa 1925, 7 ins.

\$20,000–30,000

221

AN ART DECO SAPPHIRE AND DIAMOND BRACELET, BY CARTIER

The single-cut diamond band decorated with square-cut sapphire geometric panels, each centering upon a circular-cut diamond, mounted in platinum, circa 1925, 7½ ins., with maker's mark, in a Cartier red leather case

Signed Cartier, no. 70006

\$50,000–70,000



222

222

A SAPPHIRE AND DIAMOND RING

Set with an oval-cut sapphire, weighing approximately 11.55 carats, flanked on either side by an oval-cut diamond, weighing approximately 1.14 and 1.04 carats, mounted in platinum

With report 12105067 dated 29 October 2012 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of sapphires originating from Burma (Myanmar). No indications of heating

With report 66374 dated 14 January 2013 from SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of the sapphire. Origin: Burma (Myanmar). No indications of heating

With reports 2145014618 and 5141484419 dated 22 December 2011 and 29 February 2012 from the Gemological Institute of America stating that the oval-cut diamonds, weighing approximately 1.04 and 1.14 carats, are E and F color, VS2 and internally flawless clarity respectively

\$100,000–150,000



223

223

A DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 23.19 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum

With report 2155088817 dated 19 November 2012 from the Gemological Institute of America stating that the diamond is K color, VS2 clarity, with excellent polish and excellent symmetry

\$400,000–600,000



224

224

A PAIR OF DIAMOND AND COLORED DIAMOND EAR CLIPS

Each set with three circular-cut diamonds, weighing from approximately 1.66 to 1.00 carat, within a circular-cut pink diamond surround, mounted in platinum and pink gold

With six reports dated from 11 June to 15 October 2008 from the Gemological Institute of America stating that the diamonds, weighing from approximately 1.66 to 1.00 carat, range from D to F color and are SI1 clarity

\$55,000–75,000



225

225

A PAIR OF COLORED DIAMOND EAR PENDANTS

One suspending a modified circular-cut fancy deep greenish yellow diamond, weighing approximately 3.03 carats, the other suspending a modified circular-cut fancy deep grayish greenish yellow diamond, weighing approximately 3.02 carats, to the circular-cut pink diamond surround and French wire, mounted in yellow and pink gold

With report 2125935521 dated 14 February 2011 from the Gemological Institute of America stating that the diamond weighing approximately 3.03 carats is fancy deep greenish yellow, natural color

With report 1122908747 dated 31 January 2011 from the Gemological Institute of America stating that the diamond weighing approximately 3.02 carats is fancy deep grayish greenish yellow, natural color, VS1 clarity

\$130,000–180,000





226

PROPERTY OF A DISTINGUISHED AMERICAN
COLLECTION

226

A DIAMOND RING, BY VAN CLEEF & ARPELS

Set with a modified pear-shaped diamond, weighing approximately
15.99 carats, flanked on either side by a pear-shaped diamond,
mounted in gold-plated platinum, in a Van Cleef & Arpels navy
suede box

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 1822 S.O. (Special Order)

*With report 2155226158 dated 24 January 2013 from the Gemological
Institute of America stating that the diamond is D color, VS2 clarity*

\$500,000–700,000





227



228

227

A DIAMOND AND EMERALD BRACELET

Centering upon a marquise-cut diamond within a calibré-cut emerald surround, to the baguette and circular-cut diamond band, spaced by two marquise-cut diamond and calibré-cut emerald plaques, mounted in platinum, 7½ ins.

\$15,000–20,000

228

AN EMERALD, DIAMOND AND RUBY RING

Set with an oval cabochon emerald, weighing approximately 25.83 carats, the circular and baguette-cut diamond shoulders accented by square-cut ruby detail, mounted in platinum

With report CS 53659 dated 25 February 2013 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emerald would be classified as Zambia. Clarity Enhancement: Faint

\$80,000–120,000



229

229

A DIAMOND LINE NECKLACE

Designed as a graduated series of eighty-two rectangular-cut diamonds, mounted in platinum, 14³/₄ ins.

*With thirty-one reports dated from **7 March 1997** to **1 February 2007** from the Gemological Institute of America stating that thirty-one of the diamonds, weighing from approximately 3.14 to 0.71 carats, range from D to G color and from VVS1 to SI1 clarity*

\$220,000–320,000

Please note that the reports are over five years old and may require an update.



230

230
A YELLOW SAPPHIRE, DIAMOND AND GOLD NECKLACE,
BY CARTIER

Suspending an oval-cut yellow sapphire with circular-cut diamond detail, to the sculpted 18k gold link neckchain, mounted in 18k gold, 15¾ ins., with French assay mark and maker's mark

Signed Cartier, no. 230486 (partially indistinct)

\$30,000–50,000



231

231
A CULTURED PEARL AND DIAMOND BROOCH,
BY TIFFANY & CO.

Designed as three flower blossoms, each set with a golden cultured pearl measuring approximately 8.90 mm, extending circular-cut diamond petals, mounted in platinum

Signed Tiffany & Co.

\$4,000–6,000



232



232
A SET OF RETRO DIAMOND, GOLD, MULTI-GEM AND GLASS
JEWELRY

Comprising a brooch, designed as a sculpted gold plaque set with cushion-cut pink spinel and tourmalines, with single and baguette-cut diamond detail; and a pair of ear clips set with pink glass, mounted in gold and platinum, circa 1940

(2)

\$10,000–15,000



233

233

A DIAMOND, SAPPHIRE AND GOLD WRISTWATCH, BY CARTIER

With mechanical movement, 17 jewels, the tonneau-shaped dial with black Roman numerals and blue steel hands, within a circular-cut diamond bezel with triangular-cut sapphire detail and diamond-set crown, to the circular-cut diamond and rectangular-cut sapphire link bracelet, mounted in 18k gold, 6½ ins., with French assay marks and maker's mark, in a Cartier red leather box

Dial and case signed Cartier, no. 226173, movement unsigned

\$10,000–15,000



234

234

A GOLD, DIAMOND AND SAPPHIRE PANTHER CUFF BRACELET, BY CARTIER

The flexible cuff designed as two opposing 18k gold panthers, each set with marquise-cut sapphire eyes and circular-cut diamond detail, mounted in 18k gold, 2¾ ins. diameter, with maker's marks

Signed Cartier, no. 639773

\$10,000–15,000



236



•235

TWO DIAMOND AND GOLD LONGCHAIN NECKLACES

Each designed as a circular-cut diamond chain, mounted in 18k pink or white gold, 34 and 38 ins. respectively (2)

\$15,000–20,000

•236

A DIAMOND AND RUBY BOW BROOCH

Designed as a circular and marquise-cut diamond openwork ribbon bow, enhanced by square-cut ruby accents and calibr -cut ruby trim, gathered by a pav -set diamond knot, mounted in gold

\$6,000–8,000

235



237

237

A PAIR OF COLORED DIAMOND AND DIAMOND EAR PENDANTS

Each designed as a cluster of five marquise and pear-shaped diamonds or fancy yellow diamonds, suspending a detachable contrasting line of three marquise and pear-shaped diamonds or fancy yellow diamonds, mounted in platinum and 18k gold

With eight reports dated from 24 March 2003 to 27 March 2008 from the Gemological Institute of America stating that eight of the diamonds, weighing from approximately 4.01 to 1.00 carats, are fancy yellow, natural color, and range from VVS2 to VS2 clarity

With eight reports dated from 23 March 2005 to 30 July 2008 from the Gemological Institute of America stating that eight of the diamonds, weighing from approximately 4.02 to 1.00 carats, range from F to G color and from VVS2 to VS2 clarity

\$175,000–225,000

Please note that several of the reports are over five years old and may require an update.



238

PROPERTY FROM A PRIVATE COLLECTION

238

A COLORED DIAMOND, DIAMOND AND GARNET BROOCH

Designed as a floral bouquet, set with a marquise-cut fancy intense yellow diamond, weighing approximately 13.63 carats, to the old European-cut diamond buds and leaves, gathered by calibr -cut demantoid garnet ribbons, mounted in white gold

With report 2155237797 dated 31 January 2013 from the Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, VS1 clarity

\$200,000–300,000





239

**A PAIR OF IMPRESSIVE COLORED DIAMOND EAR CLIPS,
BY NIRAV MODI**

Each set with a modified cushion-cut fancy yellow diamond, weighing approximately 31.17 and 30.63 carats, within a circular-cut pink diamond surround, to the circular-cut yellow diamond gallery and clipback, mounted in 18k gold

With maker's mark for Nirav Modi

With reports 2135579663 and 5131579659 dated 8 and 7 February 2013 from the Gemological Institute of America stating that the diamonds weighing approximately 31.17 and 30.63 carats are fancy yellow, natural color, VS1 clarity, with excellent polish and excellent symmetry

\$1,400,000–1,800,000





240

240
A DIAMOND, SAPPHIRE AND GOLD BROOCH,
BY JEAN SCHLUMBERGER, TIFFANY & CO.

Designed as a circular-cut diamond and sculpted 18k gold flower blossom, decorated with circular-cut sapphire accents, mounted in 18k gold and platinum

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

\$10,000–15,000



241

241
A SAPPHIRE AND DIAMOND RING,
BY JEAN SCHLUMBERGER, TIFFANY & CO.

Set with a pear-shaped sapphire, weighing approximately 6.32 carats, within a circular, marquise and single-cut diamond bee surround, mounted in 18k gold and platinum

Signed Schlumberger for Jean Schlumberger, Tiffany & Co.

\$15,000–20,000



242



243

•242

**A TURQUOISE, SAPPHIRE AND DIAMOND BROOCH,
BY VAN CLEEF & ARPELS**

Set with an oval cabochon turquoise, within a circular-cut sapphire and diamond sculpted surround, mounted in 18k gold, with maker's mark, accompanied by an attachable 18k gold fine link neckchain by Van Cleef & Arpels, 1½ ins.

Signed Van Cleef & Arpels, N.Y., no. 35876

\$8,000–12,000

243

A RETRO SAPPHIRE, DIAMOND AND GOLD BRACELET

Designed as a calibré-cut sapphire and circular-cut diamond scroll, to the wide gold link bracelet decorated with collet-set sapphire detail, mounted in gold, circa 1945, 6¾ ins., with French assay mark

\$20,000–30,000



244

244

A DIAMOND AND GOLD CUFF BRACELET, BY BUCCELLATI

The hinged cuff designed as a sculpted 18k gold foliate cluster, interspersed with circular-cut diamonds, mounted in 18k gold, 2½ ins. diameter, in a Buccellati navy satin box

Signed Buccellati, Italy

\$12,000–18,000



245

245

A PAIR OF DIAMOND AND GOLD EAR CLIPS, BY VERDURA

Each designed as a circular-cut diamond and sculpted 18k gold seashell, mounted in 18k gold and platinum

Signed Verdura

\$8,000–12,000



246

246

AN EMERALD AND DIAMOND RING

Set with an oval-cut emerald, weighing approximately 7.53 carats, within a trapeze-cut diamond surround, mounted in gold

With report 11010188 dated 3 February 2011 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of emeralds originating from Zambia. Indications of minor clarity enhancement. Tested insofar as mounting permits

\$25,000–35,000

247

A RUBY, DIAMOND AND GOLD NECKLACE, BY VAN CLEEF & ARPELS

The front set with a graduated series of oval cabochon rubies, enhanced with circular-cut diamond detail, to the sculpted 18k gold link neckchain, mounted in 18k gold and platinum, 15 ins., with French assay marks and maker's mark

Signed Van Cleef & Arpels, no. 14687

\$40,000–60,000





248

248

A COLORED DIAMOND RING

Set with a cut-cornered modified square-cut fancy intense yellow diamond, weighing approximately 7.52 carats, flanked on either side by a trapeze-cut diamond, mounted in gold and platinum

With report 11174875 dated 30 May 2000 from the Gemological Institute of America stating that the diamond is fancy intense yellow, natural color, SI1 clarity

\$80,000–120,000

Please note that the report is over five years old and may require an update.



249

249

A COLORED DIAMOND RING

Set with an oval-cut fancy intense purple-pink diamond, weighing approximately 2.04 carats, within a circular-cut pink diamond surround, flanked on either side by a cut-cornered triangular-cut fancy blue diamond, each weighing approximately 0.45 carat, to the circular-cut pink diamond hoop, mounted in platinum and pink gold, ring size 6

With report 5141195227 dated 22 December 2011 from the Gemological Institute of America stating that the diamond is fancy intense purple-pink, natural color

With reports 2121930234 and 1126930242 dated 5 January 2011 from the Gemological Institute of America stating that the diamonds weighing approximately 0.45 carat are fancy blue, natural color, VS1 and SI1 clarity

\$300,000–500,000

250

A COLORED DIAMOND LINE NECKLACE

Designed as a graduated series of eighty-six rectangular and square-cut yellow diamonds, mounted in 18k gold, 18 ins.

With thirty-one reports dated from 23 July 2007 to 10 December 2009 from the Gemological Institute of America stating that thirty-one of the diamonds, weighing from approximately 0.50 to 3.29 carats, are fancy intense yellow, natural color, mostly VS1 to SI1 clarity

With report 17452071 dated 10 July 2008 from the Gemological Institute of America stating that one diamond weighing approximately 0.75 carat is fancy yellow, natural color, VS2 clarity

\$300,000–500,000

Please note that several of the reports are over five years old and may require an update.





251



252



253

251

A DIAMOND RING, BY TIFFANY & CO.

Set with a circular-cut diamond, weighing approximately 4.41 carats, mounted in platinum, in a Tiffany & Co. blue suede pouch

Signed Tiffany & Co., no. 19004899

With report 1132726811 dated 12 August 2011 from the Gemological Institute of America stating that the diamond is H color, VVS2 clarity, with excellent cut, polish and symmetry

\$85,000–100,000

•252

A PAIR OF DIAMOND EAR PENDANTS, BY OSCAR HEYMAN & BROTHERS

Each designed as a circular and single-cut diamond articulated tassel, mounted in platinum, with French importation marks

With maker's marks for Oscar Heyman & Brothers, no. 504085

\$3,000–5,000



254

253

A RUBY AND DIAMOND BRACELET

Set with a series of six cushion-cut rubies, each within a baguette-cut diamond surround, spaced by circular-cut diamond sculpted plaques, mounted in platinum, 6½ ins.

\$40,000–60,000

254

A DIAMOND RIVIERE NECKLACE

Designed as a graduated series of seventy-nine bezel-set old mine-cut diamonds, mounted in silver and 18k gold, 17¾ ins.

\$75,000–100,000



255



256

255

A DIAMOND BRACELET

Designed as a circular, single and baguette-cut diamond band of geometric motif, mounted in platinum, 7¼ ins.

\$40,000–60,000

256

A SAPPHIRE AND DIAMOND RING, BY GARRARD

Set with a bezel-set cushion-cut sapphire, to the circular-cut diamond surround and shoulders, mounted in platinum

Signed Garrard (partially indistinct)

With report CS 45231 dated 28 June 2011 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the sapphire would be classified as Burma (Myanmar). No gemological evidence of heat

\$70,000–90,000



257

257

AN EMERALD, DIAMOND, SAPPHIRE AND RUBY BROOCH

Set with a hexagonal-shaped cabochon emerald carved with a foliate motif, within a circular-cut diamond sculpted surround, enhanced by cabochon emerald, sapphire and ruby detail, mounted in 18k gold, with pendant hoop for suspension

With report 13025188 dated 21 February 2013 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of emeralds originating from Colombia. Indications of minor clarity enhancement

\$80,000–120,000

The hexagonal-shaped carved emerald likely dates to the late nineteenth or early twentieth century. The drill holes on each terminal indicate that the emerald was possibly once part of a larger Antique Indian jewel.



258

258

A PAIR OF DIAMOND AND GOLD EAR CLIPS, BY JEAN SCHLUMBERGER, TIFFANY & CO.

Each designed as a circular-cut diamond flower blossom with sculpted 18k gold detail, mounted in 18k gold and platinum

Signed Schlumberger Studios for Jean Schlumberger, Tiffany & Co., no. 19113906

\$8,000–12,000



259

259

AN UNMOUNTED CIRCULAR-CUT DIAMOND

Weighing approximately 6.02 carats

With report 2155251192 dated 6 February 2013 from the Gemological Institute of America stating that the diamond is D color, internally flawless clarity

\$550,000–750,000



260

A RUBY AND DIAMOND NECKLACE

The front suspending a graduated oval-cut diamond fringe, joined by circular-cut diamonds to the circular-cut ruby and diamond two row neckchain, mounted in 18k gold and platinum, 17 ins.

\$80,000-120,000

260



PROPERTY OF A PRIVATE COLLECTOR

261

A DIAMOND RING, BY HARRY WINSTON

Set with a marquise-cut diamond, weighing approximately 7.53 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum, circa 1961

Signed Winston for Harry Winston

With report 5151230531 dated 30 January 2013 from the Gemological Institute of America stating that the diamond is D color, VVS2 clarity; accompanied by a working diagram indicating that the clarity may be potentially internally flawless

\$450,000–650,000



262

AN EMERALD AND DIAMOND RING, BY HARRY WINSTON

Set with a cushion-cut emerald, weighing approximately 9.37 carats, flanked on either side by a half moon diamond, mounted in 18k gold and platinum

Signed Winston for Harry Winston

With report CS 42149 dated 6 May 2010 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the emerald would be classified as Classic Colombia. Clarity Enhancement: Faint

\$150,000–200,000





263

**A SUPERB EMERALD AND DIAMOND PENDANT NECKLACE,
BY HARRY WINSTON**

Suspending a detachable pendant set with a pear-shaped emerald, weighing approximately 30.19 carats, within a circular and pear-shaped diamond surround, to the graduated circular-cut diamond neckchain, mounted in platinum and gold, 14 ins.

Pendant with maker's mark for Harry Winston, neckchain signed Winston for Harry Winston

With report 12105130 dated 29 October 2012 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of emeralds originating from Colombia. Indications of minor clarity enhancement

\$1,100,000–1,500,000





264

**A PAIR OF EMERALD AND DIAMOND EAR PENDANTS,
BY HARRY WINSTON**

Each suspending a detachable pendant set with a pear-shaped emerald, weighing approximately 8.93 and 7.93 carats, within a pear and marquise-cut diamond surround, to the pear and marquise-cut diamond cluster surmount, mounted in platinum and gold

Surmounts with maker's mark for Harry Winston

With report 13025344 dated 26 February 2013 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of emeralds originating from Colombia. Indications of minor clarity enhancement. Tested insofar as mounting permits

\$350,000–500,000



265

265
A TWO-STRAND EMERALD BEAD AND DIAMOND NECKLACE,
BY DAVID WEBB

The fluted emerald beads spaced at the front by circular-cut diamond rondelles, joined by a circular-cut diamond bar clasp, mounted in platinum and 18k white gold, 1 5/2 ins., in a David Webb black suede case

Signed Webb for David Webb

\$50,000-70,000



266

266

A PAIR OF EMERALD, DIAMOND AND ONYX EAR PENDANTS

Each suspending a fluted emerald with a circular-cut diamond cap, joined by a cultured pearl, to the calibr -cut emerald and onyx line and circular-cut diamond surmount, mounted in platinum

\$18,000–22,000



267

267

A DIAMOND RING

Set with a circular-cut diamond, weighing approximately 4.47 carats, flanked on either side by a baguette-cut diamond, mounted in platinum, with French importation marks

Signed Van Cleef & Arpels, no. 581613 (partially indistinct)

With report 2155270085 dated 22 February 2013 from the Gemological Institute of America stating that the diamond is H color, VS1 clarity

\$100,000–150,000



268

268
A DIAMOND AND CULTURED PEARL "WAVE" NECKLACE,
BY TIFFANY & CO.

The front designed as an undulating double-row circular-cut diamond swag, set with graduated keshi pearls, to the single-row neckchain of similar design, mounted in platinum, 14 ins., in a Tiffany & Co. navy suede case

Signed T & Co. for Tiffany & Co., France

\$10,000-15,000



269

269

A DIAMOND BOW BROOCH

Designed as a circular and baguette-cut diamond bow suspending two articulated ribbons, mounted in platinum, with French importation marks

\$20,000–30,000



270

270

A DIAMOND RING

Set with a cut-cornered rectangular-cut diamond, weighing approximately 6.05 carats, flanked on either side by a baguette-cut diamond, mounted in platinum, with French importation mark

\$90,000–120,000

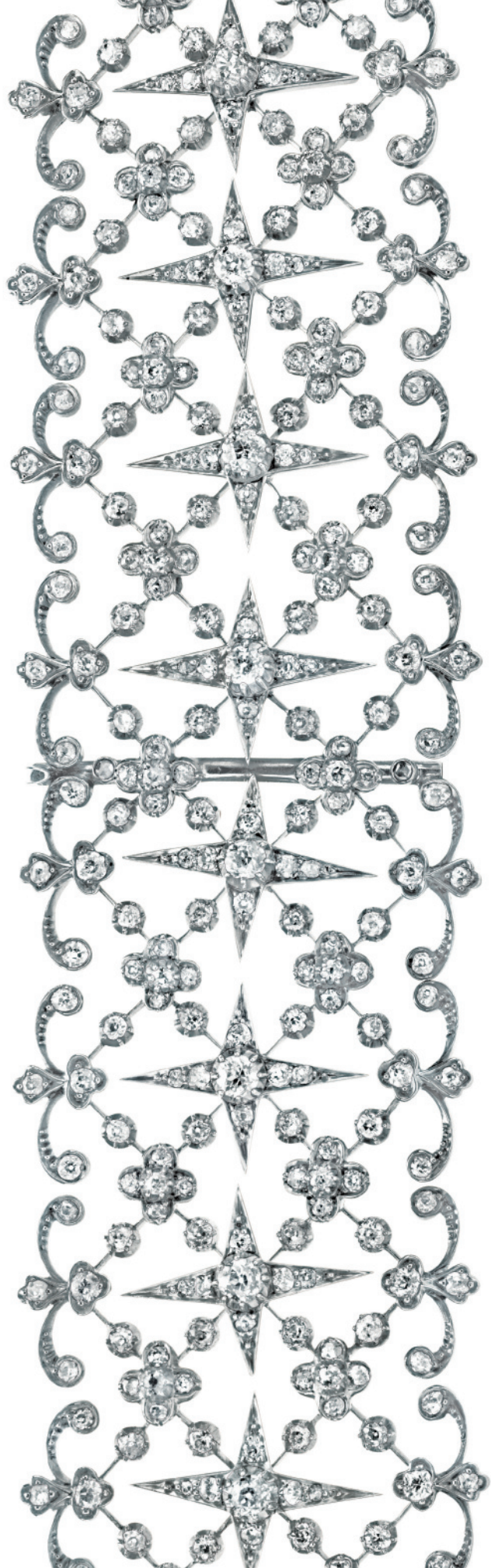
PROPERTY OF AN ELEGANT LADY

271

AN ANTIQUE DIAMOND DOG COLLAR NECKLACE

Designed as an openwork old mine-cut diamond latticework band of star motif, mounted in silver-topped gold, circa 1885, 13 ins., in a blue velvet fitted case

\$30,000–50,000







(not actual size)



PROPERTY OF AN ELEGANT LADY



272
A BELLE ÉPOQUE DIAMOND AND RUBY
NECKLACE

Suspending a detachable tassel pendant, designed as two old mine-cut diamond and calibré-cut ruby oval-shaped plaques, joined by two old mine-cut diamond chains to the old mine-cut diamond necklace of garland motif, spaced by rose-cut diamond ribbon bows, mounted in platinum and gold, circa 1910, 15 ins., with French importation marks, in a red leather fitted case

\$25,000–30,000



273



274

PROPERTY OF AN ELEGANT LADY



275

•275

~A CORAL, DIAMOND, LAPIS LAZULI AND TURQUOISE BROOCH

Designed as a sculpted white coral rose blossom, with carved lapis lazuli leaves topped with cabochon turquoise, enhanced by circular-cut diamond detail, mounted in gold

\$8,000–12,000

276

A DIAMOND NECKLACE

Designed as a series of circular-cut diamond interlocking links, mounted in 18k white gold, 36 ins., with pendant hoop for suspension

\$6,000–8,000

277

A DIAMOND BRACELET

Designed as a series of circular, pear and baguette-cut diamond sculpted plaques, mounted in platinum, 6½ ins.

\$40,000–60,000



276



PROPERTY OF AN ELEGANT LADY



278

278

A DIAMOND, RUBY AND ENAMEL ORCHID BROOCH

Designed as an orchid, centering upon a cabochon ruby and old mine-cut diamond center with a pink, blue and cream-colored enamel blossom and purple enamel petals with black enamel spots, to the pavé-set rose-cut diamond stem, mounted in silver and gold

\$10,000–15,000

279

A SET OF DIAMOND AND CULTURED PEARL JEWELRY

Comprising a pendant necklace, designed as an old European and single-cut diamond pierced plaque of foliate motif, suspending a pearl, to the fine link neckchain; and a pair of ear clips, each set with a cultured pearl, measuring approximately 8.40 mm, mounted in platinum, necklace 15 ins.

\$5,000–7,000

Please note that the pearl in the necklace has not been tested.



279



PROPERTY OF AN ELEGANT LADY



280

280

AN ART DECO DIAMOND, SAPPHIRE, RUBY AND EMERALD PENDANT BROOCH

Designed as a circular and baguette-cut diamond vase set with a hexagonal-cut diamond, extending circular-cut diamond branches with carved cabochon sapphire, ruby and emerald leaves, from two baguette-cut diamond chains, to the circular and baguette-cut diamond surmount accented with a cabochon emerald, mounted in platinum, circa 1925

\$15,000–20,000



281

281

A DIAMOND BRACELET-WATCH

The baguette-cut diamond plaque opening to reveal a watch with mechanical jeweled movement, the rectangular dial with Arabic numerals and blued steel hands, joined by circular-cut diamond links to the baguette and single-cut diamond bracelet, mounted in platinum, 6 ins.

Movement signed E. Mathey Tissot & Co., Croton W. Co. Precision. Case marked 10% iridium, no. 9276

\$8,000–12,000



282

**A MAGNIFICENT DIAMOND NECKLACE,
BY WILLIAM GOLDBERG**

Designed as a graduated cluster of pear and oval-cut diamonds,
mounted in platinum, 13 ins., in a William Goldberg navy leather
case

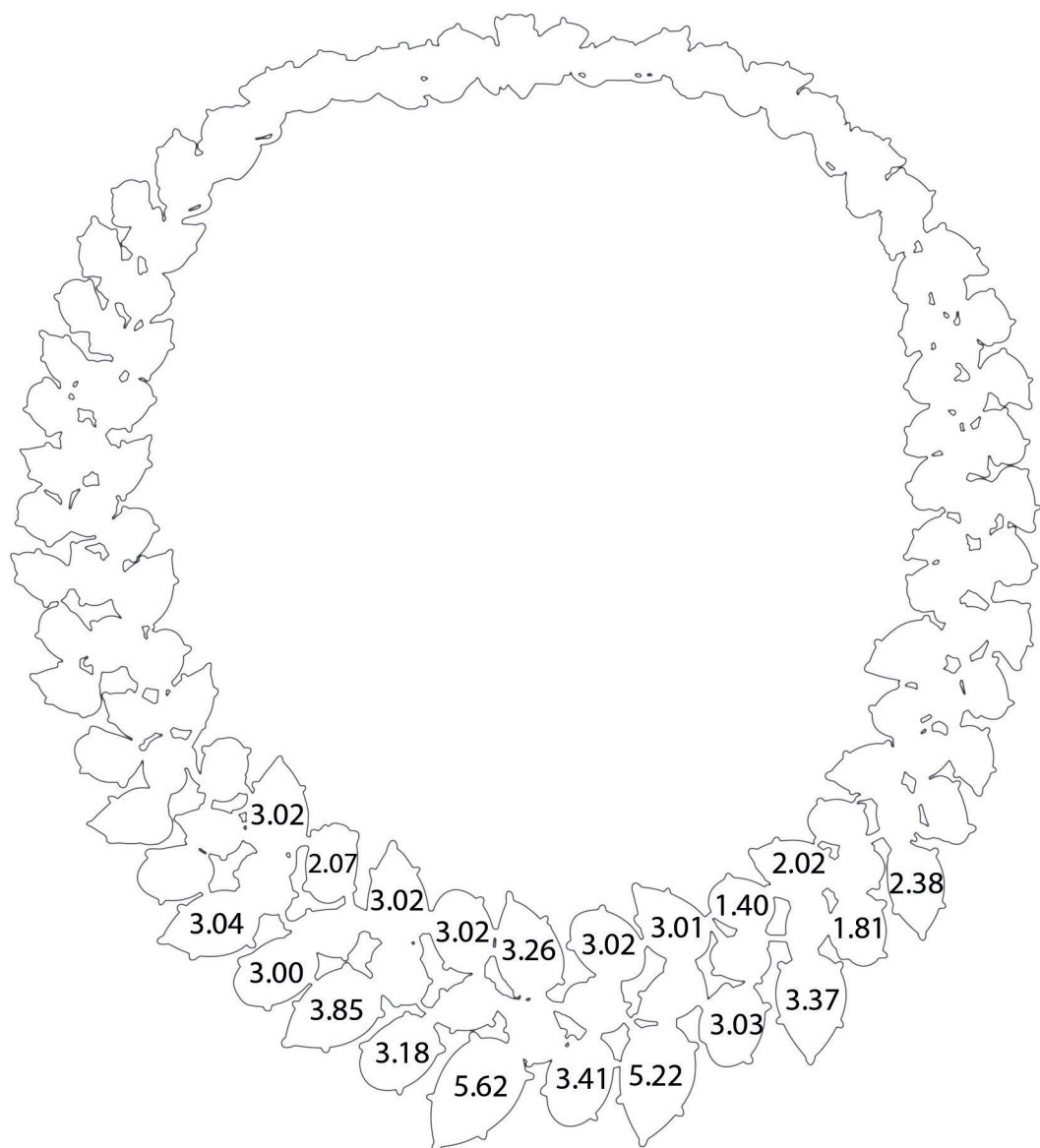
Signed William Goldberg

*With twenty reports dated from 14 February to 6 March 2013 from the
Gemological Institute of America stating that twenty of the diamonds,
weighing from approximately 5.62 to 2.01 carats, range from D to F color and
from internally flawless to SI1 clarity*

\$1,600,000–2,500,000



282







GIA Laboratories

Bangkok Carlsbad Gaborone
Johannesburg Mumbai New York

www.gia.edu

March 21, 2012

DIAMOND TYPE CLASSIFICATION FOR GIA DIAMOND GRADING REPORT #15208267

Scientists classify diamonds into two main "types" – type I and type II – based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).



According to the records of the GIA Laboratory, the 30.32 carat Emerald Cut diamond described in GIA Diamond Grading Report #15208267 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor are examples of type IIa.

PLEASE REFER TO IMPORTANT LIMITATIONS ON THE BACK OF THIS DOCUMENT.



GIA

GEMOLOGICAL INSTITUTE OF AMERICA®

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GIA Laboratories

Bangkok Carlsbad Gaborone
Johannesburg Mumbai New York

www.gia.edu

DIAMOND GRADING REPORT

March 21, 2012

Shape and Cutting Style **Emerald Cut**
Measurements **18.37 x 15.94 x 11.83 mm**

GRADING RESULTS

Carat Weight **30.32 carat**
Color Grade **D**
Clarity Grade **VVS1**

ADDITIONAL GRADING INFORMATION

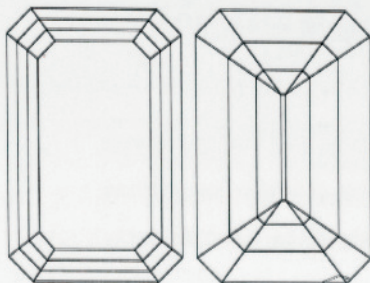
Finish

Polish **Excellent**
Symmetry **Very Good**
Fluorescence **None**

Comments:

Internal graining is not shown.

REFERENCE DIAGRAMS



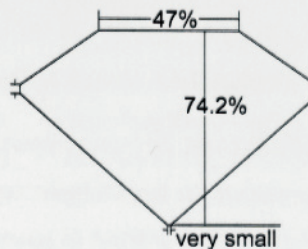
KEY TO SYMBOLS

- ~ Feather
- ^ Extra Facet

Red symbols denote internal characteristics (inclusions). Green or black symbols denote external characteristics (blemishes). Diagram is an approximate representation of the diamond, and symbols shown indicate type, position, and approximate size of clarity characteristics. All clarity characteristics may not be shown. Details of finish are not shown.

GIA COLOR SCALE		GIA CLARITY SCALE	
COLORLESS	D	FLAWLESS	FLAWLESS
	E		INTERNALLY FLAWLESS
	F		VVS ₁
NEAR COLORLESS	G	VERY VERY SLIGHTLY INCLUDED	VVS ₂
	H		VS ₁
	I		VS ₂
FAINT	J	SLIGHTLY INCLUDED	SI ₁
	K		SI ₂
	L		I ₁
VERY LIGHT	M	INCLUDED	I ₂
	N		I ₃
	O		
LIGHT	P		
	Q		
	R		
	S		
	T		
	U		
	V		
	W		
	X		
	Y		
	Z		

thin
-
thick



Profile not to actual proportions



210515876631

This Report is not a guarantee, valuation or appraisal and contains only the characteristics of the diamond described herein after it has been graded, tested, examined and analyzed by the laboratory providing this Report ("GIA") and/or has been inscribed using the techniques and equipment used by GIA at the time of the examination and/or inscription. Inscriptions reported in this document are not a guarantee, validation, or warranty of a diamond's quality, country of origin or source, or that the diamond will be identifiable by the inscription in the future (since inscriptions can be removed). GIA makes no representation concerning any trademark, word, or symbol which is inscribed by GIA or which is identified on this Report. The recipient of this Report may wish to consult a credentialed jeweler or gemologist about the information contained herein.



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IMPORTANT LIMITATIONS ON BACK
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GIA REPORT 15208267

283

A SUPERB DIAMOND RING

Set with a rectangular-cut diamond, weighing approximately 30.32 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum

With report 15208267 dated 21 March 2012 from the Gemological Institute of America stating that the diamond is D color, VVS1 clarity

Accompanied by a supplemental letter stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan and the 105.60 carat Koh-i-noor, are examples of Type IIa

\$3,000,000–4,000,000



283





284

284

A DIAMOND AND SAPPHIRE BRACELET

Designed as an alternating square-cut sapphire and diamond two-row band, mounted in platinum, 7 ins.

\$60,000–80,000



285

285

A PAIR OF DIAMOND EAR CLIPS

Each designed as a cluster of five pear and marquise-cut diamonds, mounted in platinum

With nine reports dated from 6 December 1999 to 7 September 2000 from the Gemological Institute of America stating that nine of the diamonds, weighing from approximately 4.04 to 2.05 carats, range from D to F color and from VS1 to SI1 clarity

\$300,000–400,000

Please note that the reports are over five years old and may require an update.



286

286

A RARE RUBY AND DIAMOND RING

Set with an oval-cut ruby, weighing approximately 11.08 carats, within a two-row circular-cut diamond surround, to the circular-cut diamond shoulders, mounted in platinum

With report CS 53281 dated 31 January 2013 from the American Gemological Laboratories stating that it is the opinion of the Laboratory that the origin of the ruby would be classified as Classic Burma (Myanmar). Heat Enhancement: None

With report 13025051 dated 18 February 2013 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of rubies originating from Burma (Myanmar). No indications of heating. Accompanied by a supplemental letter from Gübelin Gem Lab attesting to the rarity and prestige of the ruby

\$1,500,000–2,500,000



287

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

287

A DIAMOND RING

Set with an oval-cut diamond, weighing approximately 10.19 carats, to the circular-cut diamond prongs and hoop, ring size 5¼

With report 11384393 dated 25 February 2013 from the Gemological Institute of America stating that the diamond is F color, internally flawless clarity

\$400,000–600,000







288

PROPERTY OF A GENTLEMAN

288

A DIAMOND RING

Set with an oval-cut diamond, weighing approximately 17.02 carats, flanked on either side by a triangular-cut diamond, mounted in platinum

With report 12159970 dated 6 August 2002 from the Gemological Institute of America stating that the diamond is J color, SI1 clarity

\$250,000–350,000

Please note that the report is over five years old and may require an update.



289

289

A PAIR OF RUBY AND DIAMOND EAR PENDANTS

Each set with an oval-cut ruby, weighing approximately 5.05 and 4.20 carats, within a circular-cut diamond surround, from an old mine-cut diamond, weighing approximately 2.02 and 2.01 carats, to the circular-cut diamond French wire, mounted in platinum

With reports 12030261 and 12030260 dated 4 April 2012 from Gübelin Gem Lab stating that gemmological testing revealed characteristics consistent with those of rubies originating from Burma (Myanmar). No indications of heating

With report GRS2012-063943 dated 27 June 2012 from GRS GemResearch SwissLab stating that gemmological testing revealed characteristics corresponding to those of two natural rubies from Burma (Myanmar). No indication of thermal treatment. Accuracy as testing in mounting permits

With reports 5131133709 and 5131164367 dated 7 and 8 March 2011 from the Gemological Institute of America stating that the diamonds weighing approximately 2.02 and 2.01 carats are G color, VVS2 and VS1 clarity respectively

\$350,000–550,000



Report No. 66621

Authenticity of the following pearls, strung on a necklace

approximately 113.9 grams
(including threads and clasp with an emerald and diamonds)

three strands of A: 61, B: 58, and C: 61 round to oval, drilled pearls

Dimensions:
A: approximately 5.00 - 7.65 - 11.05 - 7.55 - 5.80 mm
B: approximately 5.05 - 7.45 - 10.50 - 7.40 - 5.70 mm
C: approximately 5.15 - 6.35 - 9.60 - 6.40 - 4.95 mm

Lengths:
A: approximately 51 cm
B: approximately 47.5 cm
C: approximately 44.5 cm

slightly cream to cream, partly with rosé and green overtones

regularly graduated necklace of
180 NATURAL PEARLS

The analysed properties confirm the authenticity
of these saltwater natural pearls.

conclusions on this Test Report reflect our findings at the time it is issued. Mounting may
vary. The authenticity and colour of the additional diamonds in the necklace may
differ from the exact weight of the gemstone/pearl when unmounted. A gemstone or pearl
whether the gemstone or pearl is in accordance with this Test Report. Only the Test Report
of the laminated Test report is a valid document. See terms and conditions on reverse.

SCHWEIZERISCHES GEMMOLOGISCHES INSTITUT - SSEF

February 2013 lp

SGC

CH-4001 Basel Switzerland Tel. +41 61 262 06 40 Fax



Appendix letter

Exceptional Pearl Necklace

The natural pearl necklace described in the Test Report No 66621 from the Swiss Gemmological Institute SSEF possesses extraordinary characteristics and merits special mention and appreciation.

The described 180 natural pearls are strung on a necklace closed by an antique clasp set with diamonds and an emerald. The pearls are partly of remarkable size, combined with an attractive colour, subtly ranging from slightly cream to cream, and a well matching pearl lustre. Part of these pearls exhibit distinct rosé and green overtones, poetically also referred to as the "orient of pearls". These overtones are an iridescence effect caused on the surface of these pearls and contribute greatly to their beauty.

The combination of well-balanced trace elements found in these pearls is characteristic for saltwater pearls.

Assembling a selection of natural pearls of this size and matching quality is rare and exceptional.

SCHWEIZERISCHES GEMMOLOGISCHES INSTITUT - SSEF

Basel, 12 February 2013 lp





290

**AN IMPORTANT THREE-STRAND NATURAL PEARL
NECKLACE**

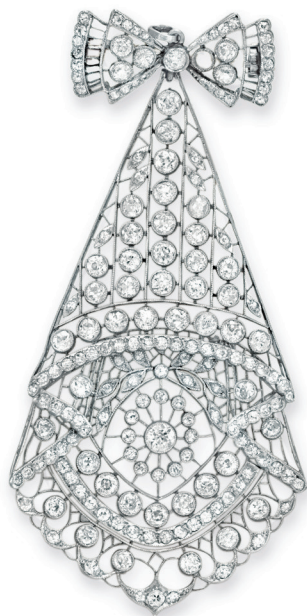
Comprising sixty-one, fifty-eight and sixty-one natural pearls, measuring from approximately 4.95 to 11.05 mm, joined by a cabochon emerald clasp with old mine and rose-cut diamond detail, mounted in silver and gold, 17½ ins.

With report 66621 dated 12 February 2013 from the SSEF Swiss Gemmological Institute stating that the analysed properties confirm the authenticity of these saltwater natural pearls. Accompanied by a supplemental letter from the SSEF Swiss Gemmological Institute attesting to the rarity and prestige of the natural pearls

\$1,000,000–1,500,000



290



291

291

A BELLE ÉPOQUE DIAMOND BROOCH

Designed as an old European and single-cut diamond openwork bow, suspending an old European and single-cut diamond sculpted ribbon, mounted in platinum, circa 1910

\$6,000-8,000



292



293



•292

A DIAMOND LONGCHAIN NECKLACE

Comprising one hundred and twelve circular-cut diamonds, joined by a circular-cut diamond barrel clasp, mounted in white gold, 41 ins.

\$30,000–50,000

293

A COLORED DIAMOND RING

Set with an oval-cut fancy vivid yellow diamond, weighing approximately 5.69 carats, to the old European-cut diamond surround and shoulders, mounted in gold and platinum

With report 5131019409 dated 29 January 2011 from the Gemological Institute of America stating that the diamond is fancy vivid yellow, natural color, VS2 clarity

\$200,000–300,000



294

PROPERTY OF A DISTINGUISHED AMERICAN
COLLECTION

294

AN IMPRESSIVE DIAMOND RING, BY HARRY WINSTON

Set with a marquise-cut diamond, weighing approximately 23.30 carats, flanked on either side by a tapered baguette-cut diamond, mounted in platinum

Signed Winston for Harry Winston

With report 5151226194 dated 24 January 2013 from the Gemological Institute of America stating that the diamond is D color, VVS2 clarity; accompanied by a working diagram indicating that the clarity may be potentially internally flawless

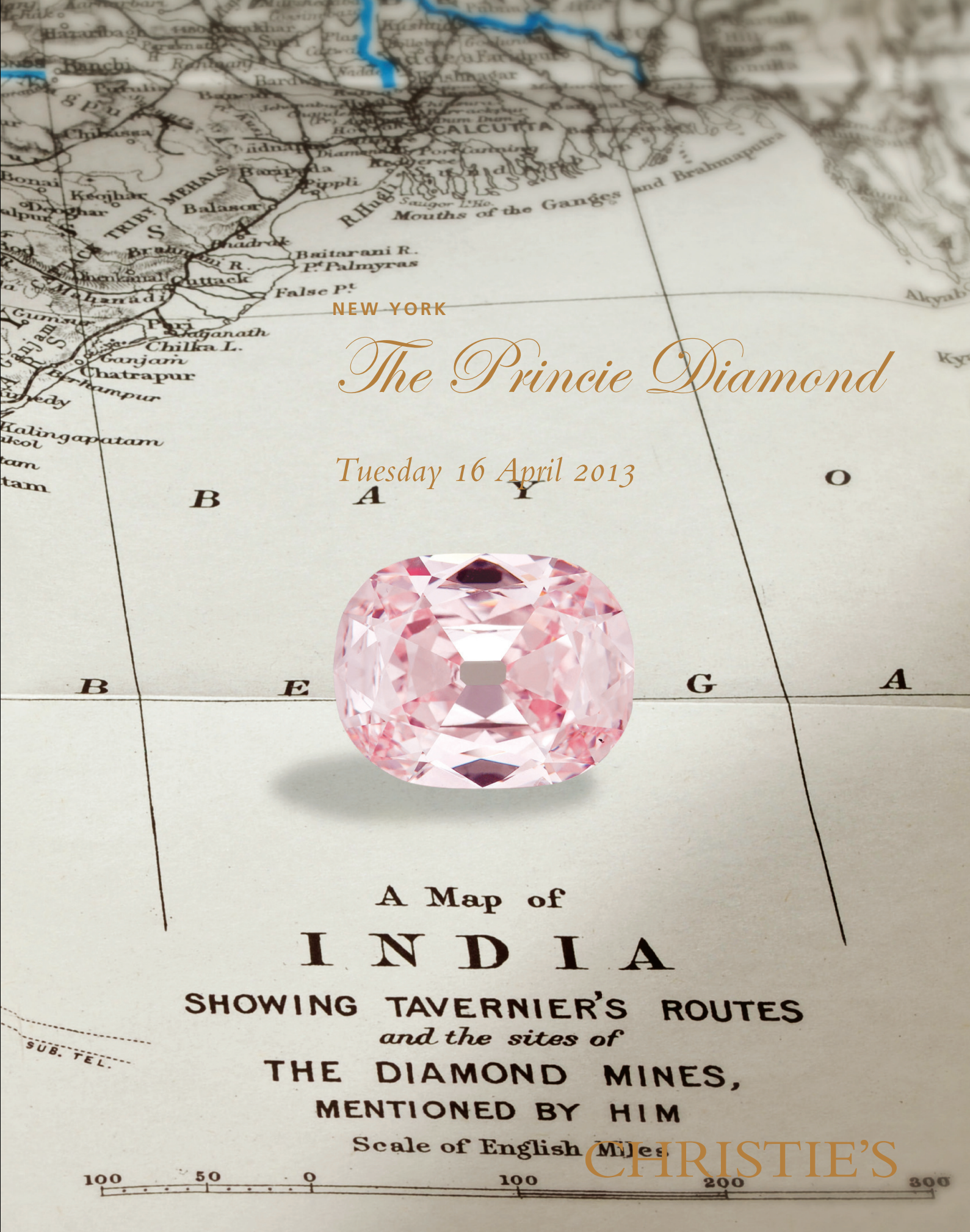
\$2,500,000–3,500,000





*Tum iftikhar-i-Dakhan
Ho Tajdar-i-Dakhan
Tumhen ho Hind mein mumtaz shahryar-i-Dakhan*

*You are the pride of the Deccan, the King of the Deccan;
Among the rulers of India, the only one that counts
Is the King of the Deccan.*



NEW YORK

The Princie Diamond

Tuesday 16 April 2013



A Map of

INDIA

SHOWING TAVERNIER'S ROUTES
and the sites of

THE DIAMOND MINES,
MENTIONED BY HIM

Scale of English Miles

100 50 0 100 200 300

CHRISTIE'S



NEW YORK

The Princie Diamond

Tuesday 16 April 2013

CHRISTIE'S



The
Princie
Diamond



The Princie Diamond traces its noble lineage to the Nizams of Hyderabad, rulers of the south central state in India through which the fabled Golconda mines ran and then through the famous house of Van Cleef & Arpels. Christened by Pierre Arpels in 1960 at a party in Paris honoring the young Prince of Baroda, the Princie has remained absolutely untouched since it was mined over 300 years ago. The most beautiful stones discovered in Golconda were always reserved for kings and rulers as they represented the highest power, which was then magically transferred to the owner. It was a widely regarded belief that God's gift to India became India's gift to mankind and the Princie is undoubtedly one of the greatest gifts of Golconda.

Rahul Kadakia
Head of Jewelry, Americas & Switzerland





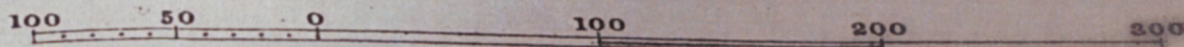
“...the Princie is a classic “Golconda type” pink diamond... at this time, the largest Golconda-type Fancy Intense pink graded by GIA... we note the once-in-a-lifetime opportunity to document a diamond such as the Princie.”

Gemological Institute of America, March 2013



A Map of
INDIA
SHOWING TAVERNIER'S ROUTES
and the sites of
THE DIAMOND MINES,
MENTIONED BY HIM

Scale of English Miles



Railways shewn thus

Submarine Telegraph Cables SUB. TEL.

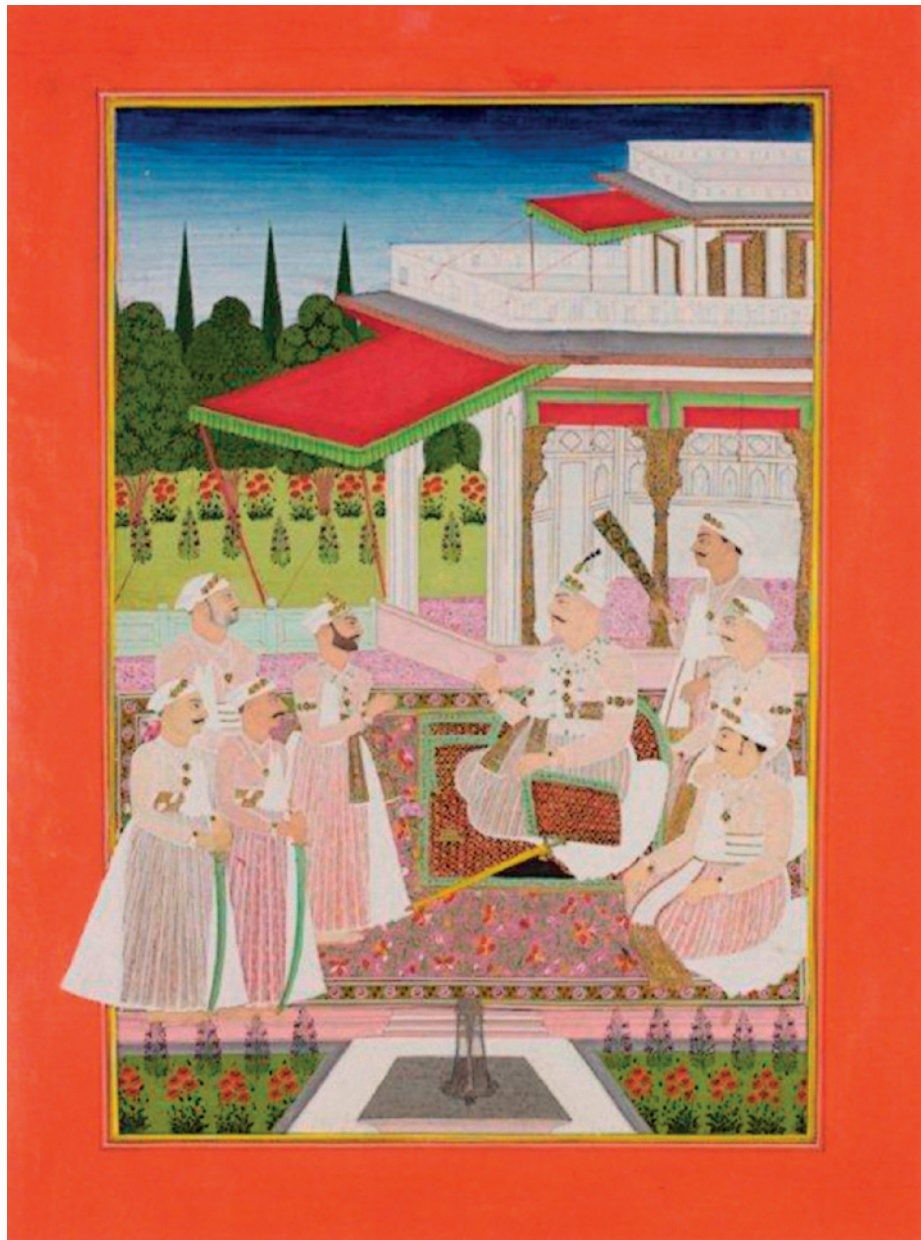
Heights in Feet. above the Sea

85°

90°

P

Goleconda Diamonds



Mir Tahniath Ali Khan
Afzal-ud-Daula

First discovered in 400 BC, Golconda represents the ancient diamond fields of India, the world's earliest and richest diamond mines. A broad area extending nearly one thousand miles in the north-south direction along the eastern half of the nation, this diamond belt comprised five distinct districts, each separated by high terrain. Each district had its own name. Of these, the most famous is the one called Golconda. Comprising the Kistna and Godaviri valleys, the Golconda district centered around the trading capital. Indeed, Golconda yielded the world's most beautiful and illustrious diamonds including the Koh-i-noor, now part of the British Crown Jewels, mounted in the late Queen Mother's crown, in The Royal Collection at the Tower of London; the Regent, considered the finest diamond in the French Crown Jewels, at the Musée du Louvre in Paris; and the Hope, gifted by Harry Winston to the Smithsonian Institution in Washington D.C.

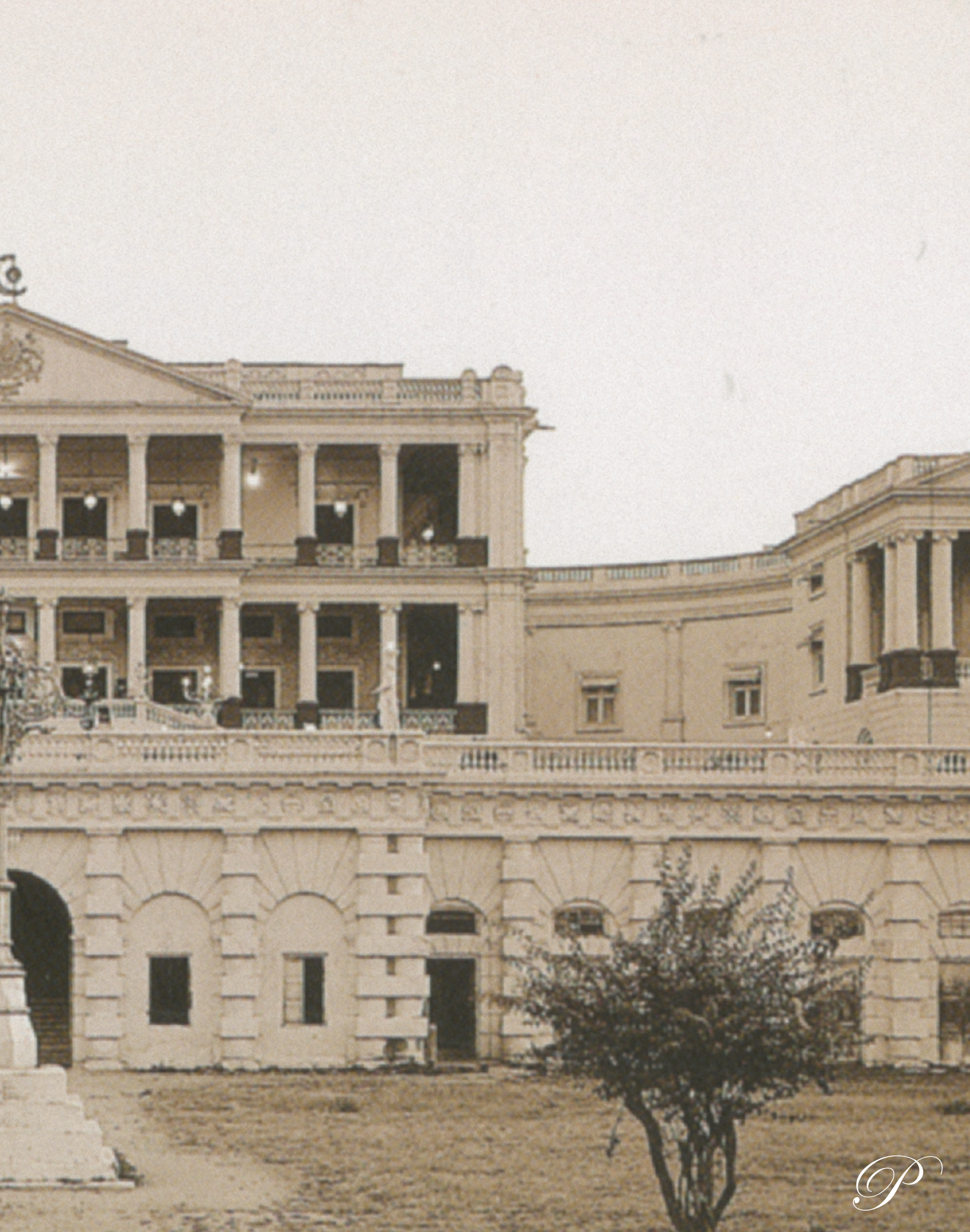
Little is recorded of the very early days of diamond mining in India. The older history is told by the earth itself as geologists have unraveled the scientific mysteries regarding the origin of the deposits. The more recent history of the area is found in the writings of Jean Baptist Tavernier. Tavernier journeyed to Persia and India six times between 1630 and 1668, and chronicled in great detail his visits to the Indian diamond mines. According to Tavernier, diamond mining in the Golconda district grew at an explosive rate in the mid seventeenth-century. At the Kollur mine alone, the most prestigious among the local mines, 60,000 diggers and washers were employed where the vast majority of diamonds found were from alluvial deposits. Alluvial deposits are secondary deposits formed by the breakdown of older rocks by natural forces. Nature tends to gather heavier particles and pebbles, including diamonds, into river beds where very little remains of the "parent" rocks that originally contained the diamonds. These rocks, called kimberlites, formed one hundred miles below the earth's crust and were pushed up to the surface by violent volcanic action. In time, the kimberlites disintegrated, leaving behind the hard and durable diamond crystals which were originally imbedded in them.

For about two thousand years, India remained the world's only source of diamonds. The second earliest known source is Borneo during the tenth-century. When the Indian deposits came close to depletion, alluvial sources were discovered in Brazil in 1725. A century and a half later, when the Brazilian mines were largely exhausted, alluvial deposits were found in the Ural Mountains of Russia and in 1866, the significant diamond finds of South Africa were discovered. Diamonds in Australia were first recorded in 1851 but it was not until 1979 that the important Argyle pipe was discovered. More recently, Canada and the Yakutsk region of Russia have become forerunners in diamond mining. Today, diamond production in India is a fraction of what it was during the seventeenth-century and is completely overshadowed by mining in Africa, Australia, and Russia. However, it is the Golconda diamond with its incomparable quality, mystery and romance, sought by royal houses all over the world, which still reigns supreme among gem connoisseurs.





Falaknuma Palace, situated on a hill-top on the outskirts of Hyderabad.



P

ASAF JAH I GENEALOGY



Mir Qamaruddin
Nizam-ul-Mulk Fateh Jung

Asaf Jah I
(r. 1724-1748)



Mir Akbar Ali Khan
Sikandar Jah

Asaf Jah III
(r. 1803-1829)

Asaf Jah II
(r. 1762-1803)

Mir Nizam Ali Khan



Asaf Jah IV
(r. 1829-1857)

Mir Farkhonda Ali Khan
Nasir-ud-Daula





Mir Tahniath Ali Khan
Afzal-ud-Daula

Asaf Jah V
(r. 1857-1869)



Mir Osman Ali Khan

Asaf Jah VII
(r. 1911-1948)

Asaf Jah VI
(r. 1869-1911)

Mir Mahboob Ali Khan



The Princie Diamond Milestones

1700s

A large pink cushion diamond weighing approximately 34 carats is acknowledged in the holdings of the Nizam of Hyderabad.

1960

On March 17th, the diamond is sold at Sotheby's London (lot 100) as "The Property of a Gentleman" to the London branch of Van Cleef & Arpels for £46,000. The diamond is then sent to their headquarters in Paris.

The diamond is christened at a party in the Van Cleef & Arpels Paris store where it is named "Princie" in honor of the 14 year old Prince of Baroda who attended the party with his Mother, Maharani Sita Devi. The Princie is set as a pendant surrounded by round brilliants and suspended from a necklace with baguette-cut diamonds.

2013

On April 16th, the Princie diamond is presented once again at auction at Christie's New York as the largest cushion-cut fancy intense pink Golconda diamond, weighing 34.65 carats.



First introduced to the world at a Sotheby's auction in 1960 as a spectacular pink cushion-cut diamond and offered as "The Property of a Gentleman" who was none other than the Nizam of Hyderabad, the Princie was purchased by the London branch of Van Cleef & Arpels for a very significant 46,000 English pounds. It was subsequently sent to their Paris store, where a christening party was held in its honor. Many dignitaries graced the event and the guests of honor were Sita Devi, Maharanee of Baroda and her fourteen-year old son Sayajirao Gaekwad, affectionately known as "Princie." Sita Devi was a beautiful young woman referred to as "The Indian Wallis Simpson" and was known for her lavish lifestyle and passion for jewels. She received jewelry from the Baroda Treasury which included the famous Star of the South Diamond, the English Dresden and the Baroda pearl necklace which was later sold at Christie's New York for a world-record price in 2007.



1948. Gujarat. Baroda (Vadodara). Maharani Sita Devi of Baroda dressed for her husband's 40th birthday celebrations, wearing an exceptional necklace which includes the "Star of the South" and the "English Dresden" diamonds.



It is widely believed that the Princie originates from the legendary treasury of the Nizams who controlled the Deccan in Hyderabad, the wealthiest province of the Mughal Empire. The Nizams ruled the Deccan from 1724 to 1948 over seven generations. The dynasty was founded by Mir Qamaruddin, an astute and courageous military leader originally from the Ottoman Empire, who was awarded the title of Nizam-ul-Mulk by the Mughal Emperor Aurangzeb. The Emperor also bestowed upon him the title of Asaf Jah, the highest honor for a subject of the Mughal Empire, and as a further mark of his esteem, appointed him Viceroy of the Deccan.

Despite numerous battles with the neighboring Marathas and the growing threat from the French and British, the first Nizam was able to extend his territory to incorporate the eastern sea coast and the Golconda mines to the south. The enormous wealth of the Nizams can be attributed at least in part to their control of the largest and most significant gems from the Golconda mines. Tumultuous times followed the death of the founder of the dynasty in 1748, but despite continuous financial and military troubles, the Nizams were able to maintain their rule unscathed until 1948, when the government of India annexed Hyderabad. The last Nizam, Mir Osman Ali Khan, was forced by the Indian government to form trusts for his property which were to be sold after his death.



Mir Osman Ali Khan, at his wedding in April 1906.



Azam Jah, The Prince of Berar, with his wife Princess Durreshahwar and eldest son, Barkat Ali Khan, Mukarram Jah, 1934.

Mir Osman Ali Khan succeeded his father to become the last Asaf Jah in 1911. According to the writer Usha Bala Krishnan, Osman's incalculable wealth was rooted not only in real estate and property holdings, but also in his possession of vast quantities of gold and silver, earning him the title "richest man in the world." D. F. Karaka, the Nizam's unofficial biographer, presents accounts of unimaginable amounts of gold in the family's possession-- gold everywhere, buried deep under the portico of the King Kothi Palace and of such quantity that when packed in covered wagons, the wheels sank into the ground because of the sheer weight of the treasure.

When Osman Ali's chosen successor, his grandson Mir Barkat Ali Khan, was first granted access to the hidden treasures of his family, it is reported that "the sight of caskets of diamonds, emeralds, rubies and pearls and vast quantities of jewelry assaulted his eyes and changed him forever." The secret of the Princie Diamond is hidden in the treasury of this fabled dynasty, whose spectacular power, wealth and extravagance remain legendary to this day. The mystery of its extraordinary history gives it an inestimable allure, rendering it truly a priceless treasure from the Kings of Golconda.

Historical Pink Golconda Diamonds

The Princie diamond is recorded as one of the four most celebrated and historical pink diamonds in the world. All four of these great gems were found at the fabled Golconda diamond mines in South central India. Golconda was the earliest known diamond mine to mankind, producing diamonds as early as 800 B.C. and was famous for the world's most significant diamonds such as the blue Hope and the Dresden green. The two largest pinks, namely the Darya-i Nur, of approximately 175-195 carats and the Nur ul-Ain, of approximately 60 carats, are in the collection of the Iranian Crown Jewels and were first discovered by the 17th century French traveler Jean Baptist Tavernier. It has since been determined that they were cut from a single pink diamond rough weighing over 242 carats, dubbed The Great Table by Tavernier and recorded as the biggest stone he had ever seen in Golconda. The Princie diamond, a fancy intense pink cushion-cut diamond of 34.65 carats is the third largest, followed by the Agra diamond, a fancy light pink diamond of 32.24 carats which was sold at Christie's London in 1990.

GIA's grade of "Fancy Intense" describes a depth of color, tone and saturation that is extremely rare in pink diamonds over 5 carats. It has reported that very few pink diamonds above 5 carats have the depth of color required to receive a grade of "Fancy Intense" in GIA's color grading system. At 34.65 carats, the Princie ranks as the largest Fancy Intense Pink Golconda diamond GIA has ever graded, and one of the largest Fancy Intense pink diamonds in the world.



Darya-i Nur, 175–195 carats
Iranian Crown Jewels



Nur ul-Ain, 60 carats
Iranian Crown Jewels



The Princie Diamond, 34.65 carats



The Agra Diamond, 32.24 carats
Sold at Christie's London, 1990

*Famous Golconda Diamonds
sold at Christie's*



The Indore Diamonds, 46.39 carats and 44.14 carats
Sold at Christie's Geneva, 1980 and 1987



The Agra Diamond, 32.24 carats
Sold at Christie's London, 1990



The Ahmadabad Diamond, 78.86 carats
Sold at Christie's Geneva, 1995



The Wittelsbach Diamond, 35.56 carats
Sold at Christie's London, 2008

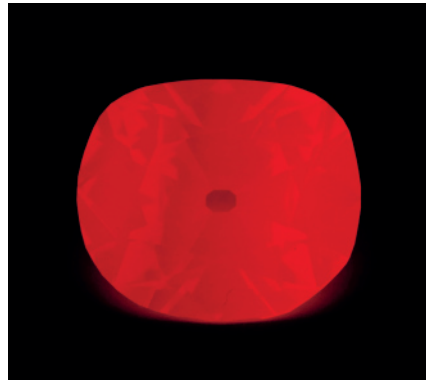


The Archduke Joseph Diamond, 76.02 carats
Sold at Christie's Geneva, 1993 and 2012

Fluorescence and Phosphorescence in Historic Diamonds



The Hope Diamond exhibits remarkable red phosphorescence following exposure to ultraviolet radiation



The Prinnie Diamond exhibits distinctive bright orange fluorescence during exposure to long-wave and short-wave ultraviolet radiation



Of more than 7 million diamonds that have gone through the GIA Laboratory no more than 40 of them exhibited orangey-red fluorescence/phosphorescence. Of these, the Prinnie is the largest pink diamond that possesses this outstanding phenomenon.

Fluorescence is an emission of visible light when a diamond is exposed to ultraviolet radiation. In more than 95% of all diamonds that exhibit fluorescence, the reaction is blue. In rare instances, the reaction can be yellow, white or another color.

A defining characteristic of the Princie diamond is its bright orange fluorescence when exposed to both short-wave and long-wave ultraviolet radiation. Type II pink diamonds typically exhibit no reaction or a weak blue color when exposed to long-wave radiation. It is extremely rare for Type II pink diamonds to exhibit any reaction to short-wave radiation.

The Princie Diamond's reaction has been attributed to diamonds of known Indian origin and it is this reaction that indicates the Princie Diamond is a classic "Goleconda type" pink diamond.

Gemological Institute of America





GIA

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March 4, 2013

To Whom It May Concern,

The Princie Diamond, the subject of a GIA Monograph in 2010, is believed to be one of the rare pink diamonds originating from Golconda, the ancient mines of India. It is a special opportunity, therefore, to report on this remarkable 34.65 carat stone, which is reportedly from the Nizam of Hyderabad's collection. The diamond did not "come public" until it was officially named in 1960. The well-known French jewelry firm of Van Cleef & Arpels purchased the diamond from Sotheby's in 1960, and followed that purchase with a christening party in honor of the diamond at its Paris store. Among the invited guests were the Maharanee of Baroda and her fourteen-year-old son. The family's nickname for this son was "Princie," and this was chosen as the name for the stone. The diamond was then set in an elaborate diamond necklace and later sold to an unknown buyer.

Perhaps the most unusual feature of the Princie is its bright orange emission when exposed to both long-wave and short-wave UV. Type II pink diamonds typically exhibit no reaction or a weak blue color to long-wave UV. Fewer respond to short-wave UV; when they do, the reaction is weaker. The orange reaction is attributed to the N-V centers and directly related to the cause of color in the Princie. This reaction has been attributed to diamonds of known Indian origin and it is this reaction that gives gemologists the indication that the Princie is a classic "Golconda type" pink diamond. Not only is this feature rarely encountered, but we experience it here in a diamond that is, at this time, the largest Golconda-type Fancy Intense pink graded by GIA. With this concluding information, we note the once-in-a-lifetime opportunity to document a diamond such as the Princie.

Sincerely,

GIA Laboratory





GIA Laboratories

Bangkok Carlsbad Gaborone
Johannesburg Mumbai New York

www.gia.edu

February 27, 2013

DIAMOND TYPE CLASSIFICATION FOR GIA COLORED DIAMOND GRADING REPORT #5111433470

Scientists classify diamonds into two main "types" – type I and type II – based on the presence or absence of nitrogen which can replace carbon atoms in a diamond's atomic structure. These two diamond types can be distinguished on the basis of differences in their chemical and physical properties. Type II diamonds contain little if any nitrogen and they are subdivided into two groups (IIa and IIb) both of which are quite rare (less than 2% of all gem diamonds).



According to the records of the GIA Laboratory, the 34.65 carat Cushion Brilliant diamond described in GIA Colored Diamond Grading Report #5111433470 has been determined to be a **type IIa** diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world.

Among famous gem diamonds, the 530.20 carat Cullinan I and the 105.60 carat Koh-i-noor are examples of type IIa.

PLEASE REFER TO IMPORTANT LIMITATIONS ON THE BACK OF THIS DOCUMENT.



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COLORLED DIAMOND GRADING REPORT

November 25, 2009

Shape and Cutting Style Cushion Brilliant

Measurements 25.44 x 20.00 x 9.24 mm

GRADING RESULTS

Carat Weight 34.65 carat

Color

Origin NATURAL

Grade FANCY INTENSE

..... PINK

Distribution Even

Clarity Grade VS2

ADDITIONAL GRADING INFORMATION

Finish

Polish Good

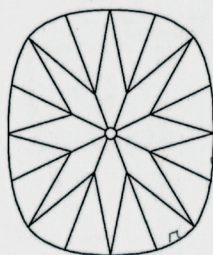
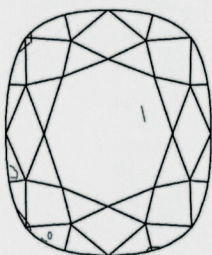
Symmetry Good

Fluorescence Medium Orange

Comments:

An additional extra facet is not shown.

REFERENCE DIAGRAMS



KEY TO SYMBOLS

◦ Crystal

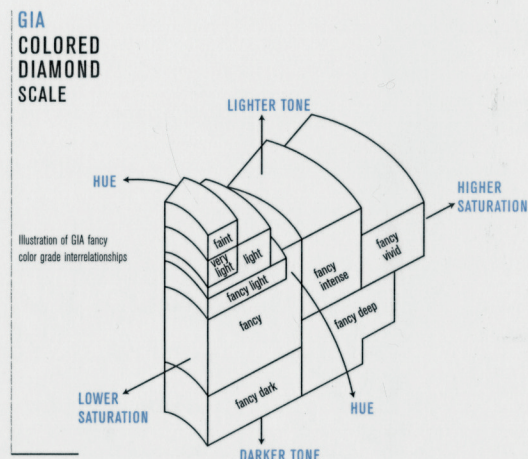
^ Chip

~ Feather

^ Extra Facet

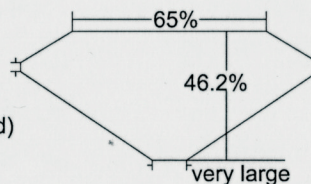
Red symbols denote internal characteristics (inclusions). Green or black symbols denote external characteristics (blemishes). Diagram is an approximate representation of the diamond, and symbols shown indicate type, position, and approximate size of clarity characteristics. All clarity characteristics may not be shown. Details of finish are not shown.

GIA CLARITY SCALE	GIA COLORED DIAMOND SCALE
FLAWLESS	
INTERNALLY FLAWLESS	
VERY VERY SLIGHTLY INCLUDED	VVS ₁
	VVS ₂
VERY SLIGHTLY INCLUDED	VS ₁
	VS ₂
SLIGHTLY INCLUDED	SI ₁
	SI ₂
	I ₁
	I ₂
	I ₃



510107482091

very thin
- thin
(faceted)



Profile not to actual proportions

This Report is not a guarantee, valuation or appraisal and contains only the characteristics of the diamond described herein after it has been graded, tested, examined and analyzed by the laboratory providing this Report ("GIA") and/or has been inscribed using the techniques and equipment used by GIA at the time of the examination and/or inscription. Inscriptions reported in this document are not a guarantee, validation, or warranty of a diamond's quality, country of origin or source; or that the diamond will be identifiable by the inscription in the future (since inscriptions can be removed). GIA makes no representation concerning any trademark, word, or symbol which is inscribed by GIA or which is identified on this Report. The recipient of this Report may wish to consult a credentialed jeweler or gemologist about the information contained herein.



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“...the Princie is a classic “Golconda type” pink diamond... at this time, the largest Golconda-type Fancy Intense pink graded by GIA... we note the once-in-a-lifetime opportunity to document a diamond such as the Princie.”

Gemological Institute of America, March 2013



295

The Princie Diamond

♦ 295

An historic cushion-cut fancy intense pink diamond, weighing approximately 34.65 carats

With report 5111433470 dated 25 November 2009 from the Gemological Institute of America stating that the diamond is fancy intense pink, natural color, VS2 clarity

Accompanied by a supplemental letter from the Gemological Institute of America stating that the diamond has been determined to be a Type IIa diamond. Type IIa diamonds are the most chemically pure type of diamond and often have exceptional optical transparency. Type IIa diamonds were first identified as originating from India (particularly from the Golconda region) but have since been recovered in all major diamond-producing regions of the world. Among famous gem diamonds, the 530.20 carat Cullinan and the 105.60 carat Koh-i-noor are examples of Type IIa

Accompanied by a hardbound monograph from the Gemological Institute of America, featuring additional photography, data collection charts and gemological research, attesting to the rarity and prestige of the Princie diamond

Estimate on Request

Prospective bidders for the Princie diamond are asked to please contact the Jewelry Department at least 24 hours prior to the auction.

END OF SALE





Nizam Mir Osman Ali Khan is dressed in traditional Hyderabad clothes.

Credits

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The

Princie

Diamond



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BIOGRAPHIES

BAILEY, BANKS & BIDDLE

Joseph Trowbridge Bailey and Andrew B. Kitchen opened their first store on Chestnut Street in Philadelphia on September 20, 1832, known as Bailey & Kitchen, offering silverware, jewellery and assorted other articles. In 1878, Joseph T. Bailey II, George Banks, formerly of J. E. Caldwell & Co., and Samuel Biddle formed a partnership, renaming the company Bailey, Banks & Biddle. In 1894, the company incorporated with Bailey as president. The firm became a division of the Zale group in 1962 and currently consists of their main store in Chestnut Street in Philadelphia as well as 106 stores in 25 states.

BLANCPAIN

The Swiss company Blancpain, located in Le Brassus, Switzerland, was founded in 1735 by Jean-Jacques Blancpain. In his early forties Blancpain laid down the roots of a family business that thirteen generations later is highly respected worldwide. Responsible for building the prototype of the first automatic wristwatch in 1926, the company went on to create the world's most compact wristwatch in 1956, thus creating a fashion for miniature watches. Later inventions include the smallest moon phase movement (1984), the slimmest minute repeater (1988) and the slimmest wrist chronograph (1989). The firm has been acquired by the Swatch Group.

BUCCELLATI

In 1903, Mario Buccellati began an apprenticeship in goldsmithing at Beltrami e Besnati in Milan, and in 1919 he opened his first shop in Via Santa Margherita. In the following years, the fame of Buccellati jewels began to attract the attention of royalty all over the world. In 1925 he opened a shop in Rome, in Via dei Condotti, followed in 1929 by one in Florence, in Via Tornabuoni, and it was in 1953 that a shop in New York opened. In 1965 the three sons of Mario, who were goldsmiths themselves, decided to create their own company: Federico Buccellati runs the shop in Rome and in Milan, in Via della Spiga. He continued his father's activity by preserving all the ideas that had been instilled in him while they worked together. No matter what precious materials are employed, taste, beauty and personalisation are the prime factors when a Buccellati jewel is created. Production is carried out today by 70 Italian craftsmen. Six licenses have been set up in the Tokyo and Osaka area, a new distributor has opened up in Sydney and the foreign sales network is to be extended in the near future. The tradition is maintained by Federico and now by his children Lorenzo, Rodolfo and Benedetta.

MARIO BUCCELLATI

The firm Mario Buccellati, located at 4 via Montenapoleone, is currently run by one of the founder's sons, Lorenzo Buccellati, with the assistance of his wife Claudia. Their objects can be identified by their distinct "texture-engraved" style and the hallmark "15 MI", one of the oldest in Milan. The company was founded by its namesake, the descendant of a renowned family of jewellers which began with a certain Contardo Buccellati in the 18th Century. Mario began his career in 1903 as an apprentice to the goldsmiths Beltrami e Besnati, located at the Largo Santa Margherita in the centre of Milan. He eventually took over the business in 1919. In the following years, he opened boutiques in Rome (1925), Florence (1929) and New York (1953). He created jewels for such notables as the Popes Pius XI and XII, as well as the royal families of Italy, Spain and Egypt. Today, in addition to Milan, Mario Buccellati still has boutiques in the via Tornabuoni of Florence and the via dei Condotti of Rome.

BULGARI

The firm of Bulgari was founded by Sotirio Bulgari, who was born in 1857 in Greece and was descended from a family of silversmiths. In 1884 he opened his first shop in Rome on the Via Sistina, and then in 1905 he moved to the Via dei Condotti. Upon Sotirio's death in 1932 his sons, Giorgio and Costantino, took over the business. They are credited with creating the highly distinctive 'Bulgari' style, inspired by Greek and Roman classicism, the Italian Renaissance, and the 19th century Roman school of goldsmiths. The 1970s marked the beginning of Bulgari's international expansion with the opening of stores in New York (the first overseas), Paris, Geneva and Monte Carlo, building towards more than 155 international stores open today. It was also in this decade that Bulgari introduced the 'Bulgari-Bulgari' which was to become a successful watch classic. Bulgari Time was established in the early 1980s in Neuchâtel, Switzerland, for the creation and production of all Bulgari watch lines.

CARTIER

Cartier was founded in Paris in 1847 by Louis-François Cartier. It was his three grandsons, Louis, Pierre and Jacques, who were responsible for establishing the famous world-wide empire. Louis retained responsibility for the Paris branch, moving it to the rue de la Paix in 1899. Jacques took charge of the London operation in 1906, which had opened in 1902, eventually moving it to the current location on New Bond Street. Pierre established the New York branch in 1909, relocating it in 1917 to the current location at 653 Fifth Avenue. Branches were opened in Moscow and the Persian Gulf in 1910, followed by openings in Cannes and Monte Carlo. Prominent amongst Cartier's gifted team were Charles Jacqueau, who joined Louis Cartier in 1909 for a lifetime and Jeanne Toussaint who was appointed Director of Fine Jewellery from 1933. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, whose President became Robert Hocq, originator of the concept "Les Must de Cartier" in collaboration with Alain Dominique Perrin. In 1974 Cartier London was bought back, and Cartier New York in 1976. In 1983, the "Art of Cartier Collection" was initiated by Eric Nussbaum. Today, Cartier is part of the Richemont group.

CHOPARD

Chopard was founded in 1860 by Louis-Ulysse Chopard in Sonvilier, Switzerland, as creators of high precision pocket watches. Not having any heirs, the grandson of the original founder sold his company in 1963 to a German family, the Scheufele, who had already been in the jewellery and watch business for four generations. The firm manufactures all its watches and jewellery in Geneva in their own workshops. The Chopard collection consists of many famous lines such as "Happy Diamonds", "Casimir", "Happy Sport" and classical ladies' and gentlemen's watches as well as a wide range of jewellery products.

PAUL FLATO

Paul Flato was born in 1900 in Flatonia, Texas. In the late 1920s he opened his own shop at 1 East Fifty-Seventh Street in New York City, several years before Tiffany & Co. relocated to their current address just across the street. His design-oriented style, often bordering on the humorous, reached its peak in the 1930s. Adolph Kleaty, George Headley and Fulco di Verdura were among his designers. In 1937 Flato opened a branch in Beverly Hills, at 8657 Sunset Boulevard. This branch remained open for only two years, frequented by such luminaries as Greta Garbo, Joan Crawford, Merle Oberon and Marlene Dietrich. In 1970 Flato left America, establishing a shop in Mexico City in the fashionable Zona Rosa district. He spent his last years in Dallas, Texas, where he passed away in July 1999.

FOUQUET

Georges Fouquet (1862-1957) joined his father Alphonse Fouquet (1828-1911) in his jewellery business at 35, avenue de l'Opera in 1891. Upon his father's retirement in 1895, he took over the direction. In 1902 he moved to 6, rue Royale. During the period of 1899-1901 he worked in close collaboration with the artist Alphonse Mucha. With Mucha acting as a designer they executed many important commissions, for Sarah Bernhardt amongst others. They mainly created objects in the Art Nouveau and Art Deco styles, favouring enamelling and coloured stones.

GARRARD

The London firm Garrard was founded by George Wickes in 1735. A talented silversmith, he supplied many aristocratic patrons. He also dabbled in jewellery, buttons, buckles and seals. The firm's name derives from one of Wickes' successors, Robert Garrard, who took over in partnership with John Wakelin in 1792. In 1843 Queen Victoria bestowed upon the firm the title of Crown Jewellers, a title they have held through six successive monarchs to the present day. Among other important commissions they created the Imperial State Crown, set with the Koh-i-Noor, for the Coronation of Queen Elizabeth II in 1953. In August 1990 Garrard was acquired by the Asprey Group, whose numerous companies were purchased in 1995 by Prince Jeffrey Bolikiah of Brunei. In 1998 he merged Garrard with the other famous name of Asprey, forming Asprey & Garrard, located at Asprey's premises on New Bond Street. In 2000 this company was sold to a private partnership, who subsequently demerged the two names in 2002. Garrard has returned to the premises of 24 Albemarle Street, W1, the site it occupied prior to 1952.

WILLIAM GOLDBERG

William Goldberg, born in 1925, made his entry as a diamond cutting apprentice for Harry Winston in the 1940s. At Harry Winston he moved from the cutting workshop to handling polished stones that were to become his passion. He set up his own business in 1973 and shortly after established an exclusive relationship with Van Cleef & Arpels, supplying them with many of their stones. In 1978 he made his first major purchase, the Queen of Holland, a diamond of 136.25 cts. Since then many stones have passed through his hands. After William Goldberg passed away in 2003, the business is closely run by the entire family, wife Lili, son Saul, daughters Eve and Deborah and son-in-law Barry Berg. They are established on Fifth Avenue in New York City.

GRAFF

Founded in 1966 by Laurence Graff, Graff Diamonds has set an unsurpassed standard of excellence and innovation in the world of high jewellery.

Graff is involved in all stages of the production process, from the mining, cutting and polishing of the diamond and the initial vision and design, to the final exquisite Graff jewel. The Graff master jewellers, based at the company Headquarters in London, draw upon years of training and exceptional levels of skill to create the extraordinarily fine settings and intricate designs synonymous with Graff, the most fabulous jewels in the world.

Laurence Graff is considered a world leader in the field, and one of the most significant forces in the market. It is said that he has handled more world famous diamonds than any other diamantaire, including the Idol's Eye, the Begum Blue, the Emperor Maximilian and the Lesotho Promise. In 2010 Graff unveiled two of the world's largest diamonds: the Graff Constellation, a 102.79 ct D-colour Internally Flawless round brilliant diamond, and the Delaire Sunrise, a 118.08 ct Fancy Vivid Yellow square emerald-cut diamond.

Graff's UK flagship store is located on London's prestigious New Bond Street. Today there are over 30 Graff locations around the world, including Shanghai, Geneva, Hong Kong, Monte Carlo, Moscow and New York.

HEMMERLE

The firm of Hemmerle in Munich was founded in 1893 when the brothers Josef and Anton Hemmerle took over the jeweller Elchinger, located at the Frauenplatz. They developed an excellent reputation for their reproductions of antique pieces, in particular for their facility with filigree work and enamel. They received many prizes at such prestigious events as the Paris World Fair of 1900. They eventually became purveyors to the Bavarian Court. In 1903 the firm moved to Maximilianstrasse. Today they continue to produce high quality pieces under the leadership of Stefan Hemmerle. His design, strongly influenced by the Bauhaus, can be seen in his boutique in Munich, as well as at the art fairs of Basel, Maastricht and Palm Beach.

OSCAR HEYMAN & BROTHERS

After an apprenticeship with their uncle, a supplier of objects to Fabergé, Oscar and Nathan Heyman emigrated from Russia to New York in 1906, followed by their brother, Harry, a year later. By 1912, the three brothers opened their own business at 49 Maiden Lane, supplying the latest platinum jewellery to prestigious retailers. Within a short period of time, they were joined by their three younger brothers, George, Louis and William. Oscar Heyman & Brothers is a self-contained jewellery manufacturer. They have moved four times since their inception, relocating in 1969 to their current address on Madison Avenue. The firm maintains regional sales offices in Dallas, Chicago, San Francisco, Atlanta and Tokyo. The Heyman family continues to manage the business.

MARCUS & CO

Hermann Marcus was born in Germany in 1828. After several stints of working at Tiffany's, he joined his son William's business in 1884. In 1892, the firm was given the name Marcus & Co. They were one of the first American firms to produce Art Nouveau jewellery. Initially located at 857 Broadway and later on Fifth Avenue, they eventually opened branches in London, Paris, Palm Beach and Bombay. In 1962, they merged with Black, Starr & Frost. The new firm was subsequently purchased by Kay Jewellers and then Sterling, Inc.

MARINA B.

Marina Bulgari, who currently resides in Monte Carlo, hails from one of the world's famous jewellery families, and she created jewellery for the firm until the mid-1970s. After the death of her father, she started her own eponymous brand, Marina B., which was located in Geneva. Almost immediately, her iconic designs, based on playful use of bold colour combinations, adorned movie stars like Sophia Loren, and other women of international society who frequented St. Tropez, Ibiza, Capri, Monte Carlo, and St. Bart's. In June 2010, the firm was acquired by Windsor Jewelers Inc., which will re-launch Marina B's best-selling archive pieces and designs while continuing her tradition of design and craftsmanship.

NIRAV MODI

The Nirav Modi jewellery collection, bearing the name of a global diamantaire and financial investor, is the embodiment of the founder's lifelong pursuit to create one-of-a-kind jewels. Son and grandson of old world cutters, Modi started in the diamond industry at age 19 and subsequently diversified to the design and manufacture of fine jewellery. Here, Modi gained the expertise that nurtured and fortified a passion for jewellery. Modi built upon his entrepreneurial achievements by directing his business knowledge to financial investing, wherein he soon earned the material freedom to solidify a vision which had been with him for over 20 years: the creation of jewellery which combined fine diamonds, design and craftsmanship.

ELSA PERETTI

Born in Italy and educated in Rome and Switzerland, Elsa Peretti established herself as a fashion model, and by 1969 was beginning to design her own jewellery. American designer Giorgio di Sant'Angelo used a few of her pieces in a fashion show, which were an instant success. In 1974, Peretti joined Tiffany & Co. and that same year her own collection was launched. Peretti's unmistakable designs use organic forms to evoke subtle abstractions and bring a fresh, new look to jewellery. From exquisite mesh necklaces and earrings, to her revolutionary "Diamonds by the Yard", Peretti's seamless creations are a testament to her ingenuity and expertise. In 1999, Peretti celebrated 25 years with Tiffany & Co. In recognition of her remarkable career, Tiffany established the Elsa Peretti Professorship in Jewelry Design at the Fashion Institute of Technology. She was presented with an honorary Doctor of Fine Arts degree from FIT in 2001. Among the other awards Peretti has received are the Coty Award for Jewelry in 1971, the Rhode Island School of Design President's Fellow Award in 1981, and the 1994 Divine Design Award for Jewelry. In 1996, the Council of Fashion Designers of America named her the Accessory Designer of the Year. Peretti's designs are available at Tiffany & Co. stores and are in several permanent museum collections.

PALOMA PICASSO

Paloma Picasso is the daughter of the most celebrated artist of the twentieth century, Pablo Picasso. After she completed formal training in jewellery design at the University of Paris at Nanterre at the age of 20, Yves St. Laurent presented a collection of her costume jewellery. In 1972, she began designing gold jewellery for Zolotas, but her father's death the following year curtailed her association with this firm. She resumed her jewellery career at Tiffany & Co. in 1980 with their introduction of approximately 40 pieces of her jewellery. Her designs are characterised by the use of highly polished surfaces and unexpected colour contrasts. In 1985, Tiffany's introduced her line of sterling silver jewellery in figurations of recognisable symbols such as "Love and Kisses".

SEAMAN SCHEPPS

Seaman Schepps opened his first jewellery salon in Los Angeles in 1904 and, in 1914, in San Francisco. In 1921, he relocated to Sixth Avenue in New York City, but he was forced to close this salon after the stock market crash in 1929. After reassessing current jewellery trends, he opened an exclusive shop on Madison Avenue in 1934, offering only unique and original designs. His jewellery is characterised by the utilisation of precious and semi-precious stones together with man-made materials to create an interesting colour palette. He popularised gem-set animal jewellery, but is most noted for his earrings of pearlised turbo shells mounted with gold wire and set with coloured gemstones. In 1956, Seaman Schepps relocated to 485 Park Avenue where his jewellery continues to be offered to a discriminating clientele, even though Schepps passed away in 1972.

SCHLUMBERGER

Jean Schlumberger was born in 1907 in Mulhouse, in the German-controlled Alsace, into a family of textile industrialists. Preferring art to textiles, his first jewellery creations were china flowers mounted as clips, which he gave to his friends. They caught the attention of the couturière Elsa Schiaparelli who commissioned Schlumberger to design costume jewellery. After serving in the Army and then the Free French Forces, he set up workshops with his business partner, Nicolas Bongard, in New York and Paris. In 1956, Walter Hoving, the new chairman of Tiffany & Co., brought Schlumberger into the firm as a vice president. He also invited Schlumberger to stamp his creations with his name, the first designer to be given this privilege. In 1961, the Wildenstein Gallery in New York held an exhibition of his jewellery and objets d'art. The Virginia Museum of Fine Arts has on permanent exhibit a selection of his jewels and fantasy objects on loan from Mr. and Mrs. Paul Mellon. Jean Schlumberger died in 1987, and his creations continue to be offered by Tiffany & Co.

TIFFANY & CO.

On September 21, 1837, Charles Lewis Tiffany and John P. Young opened a stationery and fancy goods store known as Tiffany & Young at 259 Broadway in New York City. Within ten years, jewellery and silver items were added to their stock. By 1853, Tiffany had assumed complete ownership of the business and the name was changed to Tiffany & Co. During the 19th century, designers such as Edward C. Moore and G. Paulding Farnham, as well as renowned gemmologist George Frederick Kunz, propelled Tiffany & Co. to the forefront of the international jewellery world. From 1907, the firm manufactured and sold the jewellery designs of Louis Comfort Tiffany, son of the founder. Upon taking over the management of Tiffany & Co. in 1955, Walter Hoving invited several talented designers to join the firm. Among them were Jean Schlumberger and Donald Claflin. In 1974, they added Elsa Peretti as an exclusive designer, followed by Paloma Picasso in 1980. In 1979, Avon Products purchased Tiffany & Co. After the management-led buyout of Tiffany in 1984, headed by then chairman William R. Chaney, and a successful public offering of stock in 1987, the company has successfully expanded into key domestic and international markets. Today they comprise more than 100 locations worldwide.

VAN CLEEF & ARPELS

The history of the famous Parisian jewellery house began in 1896 with the marriage of Estelle Arpels to Alfred Van Cleef. The company was founded in 1906 by Alfred and his brother-in-law, Charles Arpels at 22, Place Vendôme. Julien Arpels joined the family business in 1908, and Louis Arpels in 1913. The design collaboration between René Sim Lacaze and René Puissant, the daughter of Estelle Arpels and Alfred Van Cleef, began in 1926, marking the start of two decades of highly creative design for the firm. The oldest son of Julien Arpels, Claude, joined in 1932, followed by his brothers Jacques and Pierre in 1936 and 1944. An American boutique was opened by Claude in Rockefeller Center in New York in 1939, soon relocating to its definitive address at 744 Fifth Avenue, and the first of six boutiques in the US today. The 1930s saw some of the company's most iconic designs: the house's arguable trademark, the Mystery Setting – where the mounting of the gemstones is cleverly hidden behind the continuous calibré-cut ruby and sapphire surface of the jewel – was invented in 1933; and the concept of the Minaudière, made in honour of Florence Jay Gould, was invented in 1930 by Charles Arpels. The versatile 'Passe Partout' range was also developed at this time. In the following decades, the firm upheld its reputation for innovation with the snowflake jewels of the 1940s, the zip necklace of the 1950s, the ballet jewels of the 1960s and the Alhambra theme of the 1970s. The *Boutique Des Heures* was inaugurated in 1972 to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

VERDURA

Fulco Santostefano della Cerda, Duke of Verdura, moved from his native Palermo to Paris in 1926, where he began working with Coco Chanel, initially as a textile designer, and eventually as head jewellery designer. After relocating to the United States in 1937, he took a position as designer at Paul Flato's jewellery establishment, first in New York, then in California. He remained with Flato for two years before opening his own salon in 1939 at 712 Fifth Avenue and a second, in 1947, in Paris on rue Boissy d'Anglas. His jewellery featured gold mountings with precious and semi-precious stones, a bold undertaking at the time when platinum was the most popular metal. In 1972, Verdura sold the business to his associate, Joseph G. Alfano, and retired to London, living there until his death in 1978. In 1985, Edward J. Landrigan purchased Verdura, Inc. and established a salon at 745 Fifth Avenue, where he continues to produce fine jewels from Verdura's original drawings in a manner consistent with the Duke's tradition.

WANDER

Herman Wander, a watchmaker from Austria-Hungary, opened his own jewellery shop at 1600 Broadway in 1921. His son Fred entered the company in the 1930s, remaining until his death in 1984. In 1936, the firm relocated to 745 Fifth Avenue, where they still maintain a salon. For fifteen years during the 1960s and 70s, they maintained a branch at 248 rue St Honoré in Paris. They specialise in jewellery featuring rough, precious and semi-precious carved stones. In 1981, following their father's death, Steven and Robert Wander took over the company. Robert has since left. Steven, whose background includes a faculty position in art history, remains as the president.

DAVID WEBB

In 1941, at the age of 16, David Webb travelled from his birthplace, Asheville, North Carolina, to New York City, where his special gifts as a jeweller and designer quickly became apparent. He was noticed by Antoinette Quilleret, a French socialite living in Manhattan, with exquisite taste. In 1948, with her backing, he formed David Webb Inc., setting up shop on 57th Street. At the height of production, his two full-time workshops employed 200 jewellers and 37 setters. David Webb's designs of the 1950s and early 1960s showcased endless variations on animals, flowers and organic forms. His love of nature took shape in jewels of all sizes and varieties. He then adopted a new vocabulary of hammered gold, enamel, colours, textures and shapes, synthesised into geometric motifs that reflected the spirit of the 1970s. By his untimely death in 1975, David Webb had established himself as "the" jeweller in Manhattan. In addition, he was also dedicated to creating special order pieces for New York society members who flocked to him. After his death, the company was managed for 35 years by Nina Silberstein, David Webb's business partner and later, her son, Stanley. Over this period, they oversaw the firm's expansion into new markets such as Beverly Hills, Houston and Kuwait. In 2010, it was purchased by New York jewellery dealers Sima Ghadianian, Mark Emanuel and Robert Sadian. Under this new ownership, David Webb's tradition of design and craftsmanship is being actively maintained, with older pieces remade according to their original drawings and archives.

HARRY WINSTON

From an early age, Harry Winston (1896–1978) had a legendary eye for gems. He bought his first emerald at the age of eight, and Arabella Huntingdon's jewellery collection at the beginning of his career. At the age of 24, he opened his first business in New York City, known as the Premier Diamond Company. In 1912, he established another company under his own name and began to manufacture jewellery. Winston was responsible for the cutting of such famous diamonds as the Jonker, the Taylor-Burton, the Star of Sierra Leone, and the Vargas. He donated three important diamonds to the Smithsonian: The Hope, the Oppenheimer and the Portuguese. By the 1950s, Winston was acknowledged as the "King of Diamonds", owning at one time or another as many as one-third of all the famous diamonds in the world. In 1962 the company moved from 7 East Fifty-First Street to its present location at 718 Fifth Avenue. With his death in 1978, Winston was succeeded by his son, Ronald, now the chairman of the company, who continues his father's tradition of offering "Rare Jewels of the World", the firm's motto for many years. The firm created a watch department, "The Ultimate Timepiece" in 1989, and the same year opened a salon in Tokyo and one on Rodeo Drive in Beverly Hills a year later. Today they have locations in Dubai, London, Paris, and throughout North America. In 2004, Aber Diamond Corp. acquired a controlling interest in Harry Winston Inc., buying the company in full in 2006.

ZOLOTAS

Zolotas, one of the most prominent Greek jewellers, was founded in 1890 in Athens. They are well known for their creations with motifs deriving from ancient Greece. In more recent years they created their "22 carat" line which consists of jewels executed in almost "pure" gold enhanced by semi-precious stones and pearls.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol $\circ$ next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue.

In this catalogue, if property has $\circ \blacklozenge$ next to the lot number, Christie's guarantee of a minimum price has been financed through third parties.

ALL DIMENSIONS ARE APPROXIMATE

CONDITION REPORTS

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). Please contact the Specialist Department for a condition report on a particular lot. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold "as is."

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol $\sim$ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old.

Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export

or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

IMPORTANT NOTICES

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ALL DIMENSIONS AND WEIGHTS ARE APPROXIMATE ONLY

CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

REGARDING COLOURED STONES

Prospective buyers are reminded that many coloured gemstones have historically been treated to enhance their appearance. Certain enhancement methods, such as heating, are commonly used to improve both colour or transparency, particularly in rubies and sapphires. Other methods, such as oiling, enhance the clarity of emeralds. These methods have been generally accepted by the international jewellery trade. Although heat enhancement of colour is widely believed to be permanent, it may have some impact on the durability of the gemstone and special care of the stone may be required over time. For example, gemstones which have been oiled may require re-oiling after a period of years to retain their maximum appearance.

It is Christie's policy to obtain gemmological reports from internationally recognised gemmological laboratories describing certain gemstones sold by Christie's. The availability of such reports will be disclosed in the catalogue. Reports from American gemmological laboratories used by Christie's will disclose any heat enhancement or treatment. European gemmological laboratory reports will disclose heat enhancement only if specifically requested but will confirm when no heat enhancement or treatment has been made. Because of variations in approach and technology there may not be consensus among laboratories as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Christie's to obtain a gemmological report for each gemstone offered by Christie's. Prospective buyers should be aware that all gemstones may have been enhanced by some method. For further details, prospective buyers in the United States are referred to the information chart prepared by the Gemstones Standards Commission, available in the viewing area. Prospective buyers may request laboratory reports for any uncertified item if requests are made at least three weeks before the scheduled date of auction. This service is subject to prepayment by the requesting party.

Because enhancement affects market value, Christie's estimates will reflect the information disclosed in a report or, if no report is available, the assumption that gemstones may have been enhanced.

Condition reports are usually available for all lots upon request and Christie's specialists will be happy to answer any questions.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with Ψ . Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

The description of the condition of clocks and watches in this catalogue, including references to defects and repairs, is provided as a service to prospective buyers, but such description is not necessarily complete. While Christie's will furnish a condition report on any lot to a prospective purchaser upon request, any such report may also be incomplete and may not specify all mechanical replacements or defects. Accordingly, all clocks and watches should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale. All lots are sold "as is," and the absence of any reference to the condition of a clock or watch does not imply that the lot is in good condition and without defects, repairs or restorations. Virtually all clocks and watches have been repaired in the course of their normal useful lifetime and may now incorporate parts not original to them. Furthermore, Christie's makes no representation or warranty that any clock or watch is in working order.

Watches are not always illustrated life size, buyers should refer to the catalogue description for the dimensions of each watch.

It should be noted that most wristwatches with water-resistant cases have been opened to identify type and quality of movement. It cannot be assumed that the watches are still waterproof and purchasers are advised to have the watches checked by a competent watch-maker before use.

Please note that gold of less than 18ct. does not qualify in all countries as 'gold' and may be refused import. Christie's cannot accept liability if import is refused.

Please note that all Rolex watches in the Christie's sale catalogue are sold as viewed and that Christie's cannot guarantee the authenticity of any individual component part of these Rolex watches. The bracelets described as "associated" are not part of the original piece and may not be authentic.

Prospective buyers should satisfy themselves by personal inspection as to the condition of each Lot. Condition reports can be requested from Christie's and are given 'without prejudice' in accordance with the terms of the conditions of sale and limited warranty printed in the back of the catalogue. Nevertheless, such reports are for general guidance only and will not specify all mechanical replacements or imperfections. Such reports will, of necessity, be subjective. Buyers are advised that certificates are not available unless otherwise stated. As collectors' watches often contain extremely fine and complex mechanisms, buyers should be aware that a general service, change of battery or further repair work, for which the buyer is solely responsible, may be necessary.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware that the importation of Rolex watches into the United States is highly restricted. These watches (not limited to Rolex) may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a Φ.

It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a Φ shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sale site without a CITES export permit. As explained above, these lots are marked with the symbol (~) in the catalogue. Accordingly, for purchased watches that are to be shipped out of the sale site for delivery, Christie's will need to remove and retain the band before shipping the watch and buckle.

REGARDING ESTIMATED WEIGHTS

Certain weights in the catalogue have been estimated through measurement. These figures are to be used as approximate guidelines and should not be relied upon as exact.

LOTS OFFERED WITHOUT RESERVE

Please note that all lots highlighted with red titles in this sale are offered 'Without Reserve'. These items will be sold to the highest bidder, regardless of the pre-sale estimate printed in the catalogue. We hope that you will find this visual presentation helpful.

COLOURLESS DIAMOND INDEX

COLOUR	CLARITY	WEIGHT	CUT	LOT
D	VVS ₁	30.32	Rectangular	283
D	IF	11.39	Rectangular	145
D	IF	7.02	Rectangular	207
D	IF	6.02	Circular	259
D	VVS ₁ pot.	5.13	Marquise	198
D	VVS ₂ pot.	23.30	Marquise	294
D	VVS ₂ pot.	12.04	Pear	71
D	VVS ₂ pot.	8.06	Pear	206
D	VVS ₂ pot.	7.53	Marquise	261
D	VS ₁	5.03	Circular	214
D	VS ₂	15.99	Modified Pear	226
D	SI ₁	1.62	Heart	142 (pr.)
D	SI ₁	1.04	Heart	142 (pr.)
D	SI ₁	0.93	Cushion	63 (pr.)
E	IF	4.41	Pear	183 (pr.)
E	VS ₂	10.24	Modified Cushion	98
E	VS ₂	1.04	Oval	222 (pr.)
E	VS ₂	0.91	Cushion	63 (pr.)
E	SI ₁	19.31	Rectangular	139
E	SI ₁	4.99	Shield	191 (pr.)
E	SI ₁	1.62	Heart	142 (pr.)
E	SI ₂	1.39	Heart	142 (pr.)
F	IF	10.19	Oval	287
F	VS ₂	1.14	Oval	222 (pr.)
F	VVS ₁	4.01	Modified Pear	183 (pr.)
F	VVS ₁	2.44	Circular	83 (pr.)
F	VVS ₁	2.28	Circular	83 (pr.)
F	VS ₁	3.01	Circular	217 (pr.)
F	VS ₁	1.51	Old-mine	64 (pr.)
F	VS ₁	1.50	Old-mine	64 (pr.)
G	VVS ₂	2.02	Old-mine	289 (pr.)
G	VVS ₂	1.30	Old-mine	53 (pr.)
G	VS ₁	2.01	Old-mine	289 (pr.)
F	VS ₂	3.03	Circular	217 (pr.)
G	VS ₂	3.02	Old-mine	53 (pr.)
H	IF	6.19	Circular	148
H	VVS ₂	5.16	Rectangular	57
H	VVS ₂	4.41	Circular	251
H	VS ₁	10.11	Circular	120

COLOUR	CLARITY	WEIGHT	CUT	LOT
H	VS1	4.47	Circular	267
H	VS1	1.20	Old-mine	53 (pr.)
H	VS2	9.04	Modified Pear	117
H	VS2	3.01	Old-mine	53 (pr.)
I	VVS2	3.35	Circular	211
I	VS2	3.60	Cushion	69
J	VS1	17.54	Rectangular	218
J	SI1	17.02	Oval	288
K	VS2	23.19	Rectangular	223
L	VS1	37.47	Rectangular	75
L	VS2	5.46	Circular	135
M	VS2	16.47	Rectangular	49

COLOURED DIAMOND INDEX

COLOUR	CLARITY	WEIGHT	CUT	LOT
Fancy Intense Pink	VS2	34.65	Cushion	295
Fancy Intense Purple-Pink	-	2.04	Oval	249
Fancy Pink	VS2	5.14	Modified Pear	118 (pr.)
Fancy Pink	VS2	2.03	Modified Pear	118 (pr.)
Faint Pink	VVS2 pot.	3.51	Circular	54
Fancy Pink-Brown	VS1	35.60	Modified Rectangular	131
Fancy Brown-Pink	SI1	3.50	Cushion	130
Fancy Blue	VS1	0.45	Triangular	249 (pr.)
Fancy Blue	SI1	0.45	Triangular	249 (pr.)
Fancy Violet Gray	VVS1	5.64		116
Fancy Gray (Chameleon)	VVS2	5.55	Circular	171
Fancy Grayish Yellowish Green	-	2.77	Modified Rectangular	186
Fancy Gray	VS2	2.04	Circular	192
Fancy Orange-Brown	VS1	6.06	Shield	191 (pr.)
Fancy Vivid Yellow	VS2	5.69	Oval	293
Fancy Intense Yellow	VVS2 pot.	10.19	Modified Pear	89
Fancy Intense Yellow	VS1	13.63	Modified Marquise	238
Fancy Intense Yellow	VS1	9.72	Cushion	151
Fancy Intense Yellow	VS1	2.32	Cushion	150 (pr.)
Fancy Intense Yellow	VS1	2.14	Cushion	150 (pr.)
Fancy Intense Yellow	SI1	7.52	Modified Square	248
Fancy Yellow	VS1	31.97	Modified Cushion	86
Fancy Yellow	VS1	31.17	Modified Cushion	239 (pr.)
Fancy Yellow	VS1	30.63	Modified Cushion	239 (pr.)
Fancy Yellow	VS2	21.28	Rectangular	36
Fancy Yellow	VS2	5.70	Modified Pear	118 (pr.)
Fancy Yellow	VS2	2.51	Modified Pear	118 (pr.)
Fancy Brownish Yellow	VVS2	10.15	Oval	91
Fancy Deep Greenish Yellow	-	3.03	Modified Circular	225 (pr.)
Fancy Deep Grayish Greenish Yellow	VS1	3.02	Modified Circular	225 (pr.)
Fancy Greenish Gray	-	8.48	Circular	174

COLOURED STONE INDEX

EMERALD

ORIGIN	TREATMENT	WEIGHT	SHAPE	LOT
Colombia	Minor	30.19	Pear	263
Colombia	Minor	24.48	Pear	209 (pr.)
Colombia	Minor	21.60	Pear	209 (pr.)
Colombia	Insignificant	10.86	Cushion	127
Colombia	Faint	-	Cushion	180
Colombia	Faint to Moderate	19.71	Oval	
			Cabochon	216
Colombia	Minor	-	Hexagonal	
			Cabochon	257
Colombia	Minor	8.93	Pear	264 (pr.)
Colombia	Minor	7.93	Pear	264 (pr.)
Colombia	Faint	9.37	Cushion	262
Zambia	Faint	25.83	Oval	
			Cabochon	228
Zambia	Minor	7.53	Oval	246

RUBY

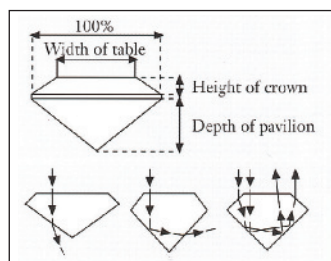
ORIGIN	TREATMENT	WEIGHT	SHAPE	LOT
Burma (Myanmar)	No Heat	11.08	Oval	286
Burma (Myanmar)	No Heat	11.02	Oval	140
Burma (Myanmar)	No Heat	5.05	Oval	289 (pr.)
Burma (Myanmar)	No Heat	4.20	Oval	289 (pr.)
Burma (Myanmar)	No Heat	3.86	Cushion	203
Siam (Thailand)	Heat	7.39	Cushion	121

SAPPHIRE

ORIGIN	TREATMENT	WEIGHT	SHAPE	LOT
Burma (Myanmar)	None	39.47	Oval	98
Burma (Myanmar)	None	28.73	Square	144
Burma (Myanmar)	None	22.30	Cushion	215
Burma (Myanmar)	None	11.55	Oval	222
Burma (Myanmar)	None	10.31	Rectangular	111
Burma (Myanmar)	None	9.34	Cushion	64
Burma (Myanmar)	None	-	Cushion	256
Sri Lanka (Ceylon)	None	15.85	Cushion	28
Sri Lanka (Ceylon)	None	12.55	Octagonal	190 (pr.)
Sri Lanka (Ceylon)	None	11.39	Octagonal	190 (pr.)
Sri Lanka (Ceylon)	None	7.31	Cushion	84

Diamonds • The 4 C's

Cut



Round
Brilliant



Oval



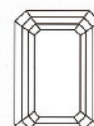
Marquise



Pear



Heart



Colour (G.I.A.)



D E F G H I J K L M N O P Q S – Z
Blue Ice Fine Top Com- Top Silver Silver Light Cape Cape Cape Dark Cape
White White White White commercial White White

Clarity (G.I.A.)



FL IF

Flawless



VVS₁ VVS₂

Very, very
small
inclusions



VS₁ VS₂

Very small
inclusions



SI₁ SI₂

Small
inclusions



I₁



I₂

Inclusion



I₃

Carat



0.01 carat
1.35 mm



0.02 carat
1.70 mm



0.03 carat
2.00 mm



0.05 carat
2.40 mm



0.10 carat
3.00 mm



0.15 carat
3.40 mm



0.20 carat
3.80 mm



0.25 carat
4.10 mm



0.30 carat
4.40 mm



0.40 carat
4.70 mm



0.50 carat
5.00 mm



0.75 carat
5.80 mm



1.00 carat
6.50 mm



2.00 carat
8.20 mm



3.00 carat
9.50 mm



4.00 carat
10.50 mm

Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers.
www.jewellersnetwork.co.za

CONVERSION CHART

RING SIZE

MEASUREMENTS

AMERICAN	FRENCH/JAPANESE	ENGLISH	METRIC	INCHES	CM
½	—	A	37.8252		
i	—	A½	38.4237		
1	—	B	39.0222		1
1¼	—	B½	39.6207		
1½	—	C	40.2192		2
1¾	—	C½	40.8177		
2	1	D	41.4162	1	
2¼	2	D½	42.0147		3
2½	—	E	42.6132		
2¾	3	E½	43.2117		4
3	4	F	43.8102		
3¼	—	F½	44.4087		5
3½	5	G	45.0072	2	
3¾	—	G½	45.6057		6
4	6	H	46.2042		
4¼	—	H½	46.8027		7
4½	7	I	47.4012		
4¾	8	I½	47.9997		8
5	—	J	48.5982		
5¼	9	J½	49.1967	3	
5½	10	K	49.7952		9
5¾	—	K½	50.3937		
6	11	L	50.9922		10
6¼	—	L½	51.5907		
6½	12	M	52.1892		11
6¾	13	M½	52.7877		
7	—	N	53.4660	4	
7¼	14	N½	54.1044		12
7½	15	O	54.7428		
7¾	—	O½	55.3812		13
8	16	P	56.0196		
8¼	—	P½	56.6580		14
8½	17	Q	57.2964	5	
8¾	18	Q½	57.9348		
9	—	R	58.5732		15
9¼	19	R½	59.2116		
9½	20	S	59.8500		16
9¾	—	S½	60.4884		
10	21	T	61.1268		17
10¼	22	T½	61.7652		
10½	—	U	62.4026	6	
10¾	23	U½	63.0420		18
11	24	V	63.6804		
11¼	—	V½	64.3188		
11½	25	W	64.8774		
11¾	—	W½	65.4759		
12	26	X	66.0744	7	
12¼	—	X½	66.6729		
12½	—	Y	67.2714		
12¾	—	Y½	67.8699		
13	—	Z	68.4684		

BUYING AT CHRISTIE'S

CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol • next to the lot number.

BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including \$75,000, 20% of the excess of the hammer price above \$75,000 and up to and including \$1,500,000 and 12% of the excess of the hammer price above \$1,500,000.

Exceptions:

Wine: 22% of the final bid price of each lot sold.
For all lots, taxes are payable on the premium at the applicable rate.

PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a driving license, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2490 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement or letter of reference from your bank is required. A deposit may be required at Christie's discretion dependent upon your financial reference, payment history or other factors.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorization from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale.

Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the sale. Clients who have not made a purchase from any Christie's office within the last year and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference to register.

For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorizing the bidder to act on the client's behalf.

Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

Christie's staff will attempt to execute an absentee bid at the lowest possible price, taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids," "book bids," "order bids" or "commission bids." Absentee Bids Forms are available in this catalogue, at any Christie's location or online at christies.com.

TELEPHONE BIDS

Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

SUCCESSFUL BIDS

While invoices are sent out by mail after the auction, we do not accept responsibility for notifying you of the result of your bids. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable taxes.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in New York may be paid for in the following ways: wire transfer, credit card (up to \$50,000), bank checks, checks and cash, money orders or travellers checks (up to \$7,500 combined total, subject to conditions)

Wire transfer: JPMorgan Chase Bank, N.A. 270 Park Avenue New York, NY 10017 ABA# 021000021 FBO: Christie's Inc. Account # 957-107978, for international transfers, SWIFT: CHASUS33.

Credit cards: Visa, MasterCard, American Express and China UnionPay a limit of \$50,000 for credit card payment will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at the NY sale site will only be accepted for NY sales. Christie's will not accept credit card payments for purchases in any other sale site.

The fax number to send completed CNP (Card Member not Present) authorization forms to is +1 212 636 4939. Alternatively, clients can mail the authorization form to the address below.

Cash, Money Orders or Travellers Checks is limited to \$7,500 (subject to conditions).

Bank Checks should be made payable to Christie's (subject to conditions).

Checks should be made payable to Christie's. Checks must be drawn on a US bank and payable in US dollars. In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to:

Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.

Please direct all inquiries to the Cashiers' Office Tel: +1 212 636 2495 Fax +1 212 636 4939

Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Payment in full must be received in good, cleared funds before the property will be released.

SALES TAX

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyers claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2496.

COLLECTION OF PURCHASED LOTS

Buyers are expected to remove their property within 7 calendar days of the auction. Please consult the Lot Collection Notice for collection information for purchased lots. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk.

SHIPPING

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information please contact the Art Transport Department at +1 212 636 2480.

We regret that Christie's staff will not accommodate requests to roll canvases sold on stretchers.

EXPORT/IMPORT PERMITS

Property sold at auction may be subject to laws governing export from the US and import restrictions of foreign countries. Buyers should always check whether an export license is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Upon request, Christie's will assist the buyer in submitting applications to obtain the appropriate licenses. However, Christie's cannot ensure that a license will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation, no such restriction shall justify the rescission of any sale or delay in making full payment for the lot. If a license is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. For more information, please contact the Art Transport Department at +1 212 636 2480.

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice contain all the terms on which Christie's and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale. By bidding at auction you agree to be bound by these terms.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. BEFORE THE SALE

(a) Examination of property

Prospective buyers are strongly advised to examine personally any property in which they are interested, before the auction takes place. Condition reports are usually available on request. Neither Christie's nor the seller provides any guarantee in relation to the nature of the property apart from the Limited Warranty in paragraph 6 below. The property is otherwise sold "as is."

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice after the catalogue entries. All statements by us in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Except as set forth in paragraph 6 below, neither Christie's nor the seller is responsible in any way for errors and omissions in the catalogue or any supplemental material.

(c) Buyer's responsibility

Except as stated in the Limited Warranty in paragraph 6 below, all property is sold "as is" without any representation or warranty of any kind by Christie's or the seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require the production of bank or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus

all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

(e) Telephone bids

Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter and we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image and we do not accept liability for such errors.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 50% of the low pre-sale estimate for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount. Absentee bids will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. In the event that there is no bid on a lot, the auctioneer may deem such lot unsold.

(i) Auctioneer's discretion

The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale. The buyer's premium is 25% of the final bid price of each lot up to and including \$75,000, 20% of the excess of the hammer price above \$75,000 and up to and including \$1,500,000 and 12% of the excess of the hammer price above \$1,500,000.

(b) Payment and passing of title

Immediately following the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made. The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes) not later than 4.30pm on the seventh calendar day following the sale. This applies even if the buyer wishes to export the lot and an export license is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(c) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has satisfied such other terms as we, at our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within seven calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(d) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not accept responsibility or liability for their acts or omissions.

(e) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(f) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 4(b) above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law):

- (i) to charge interest at such rate as we shall reasonably decide;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;
- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(g) Failure to collect purchases

Where purchases are not collected within 35 calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to transfer the property to our Long Island City facility at the buyer's expense, and only release the items after payment in full has been made of transportation, administration, handling, insurance and any other costs incurred, together with payment of all other amounts due to us or our affiliates.

(h) Selling Property at Christie's

In addition to expenses such as transport and insurance, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. EXTENT OF CHRISTIE'S LIABILITY

We agree to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 6 below. Apart from that, neither the seller nor we, nor any of our officers, employees or agents, are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Except as stated in paragraph 6 below, neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

6. LIMITED WARRANTY

Subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognized experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

7. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

8. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

9. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in which the auction is held. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of that country, state, county or province, and (if applicable) of the federal courts sitting in such state.

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KEY TO ABBREVIATIONS:

KS: *London, King Street*

NY: *New York, Rockefeller Plaza*

PAR: *Paris*

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"THE STAR OF KASHMIR"

A 19.88 carat cushion-shaped Kashmir sapphire and diamond ring
SFR2,400,000–2,900,000 (\$2,500,000–3,000,000)



Magnificent Jewels

Geneva • 15 May 2013

Viewing
10–15 May

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A COLOMBIAN EMERALD AND DIAMOND NECKLACE,
BY BOUCHERON
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Hong Kong Magnificent Jewels

Hong Kong • 28 May 2013

Viewing

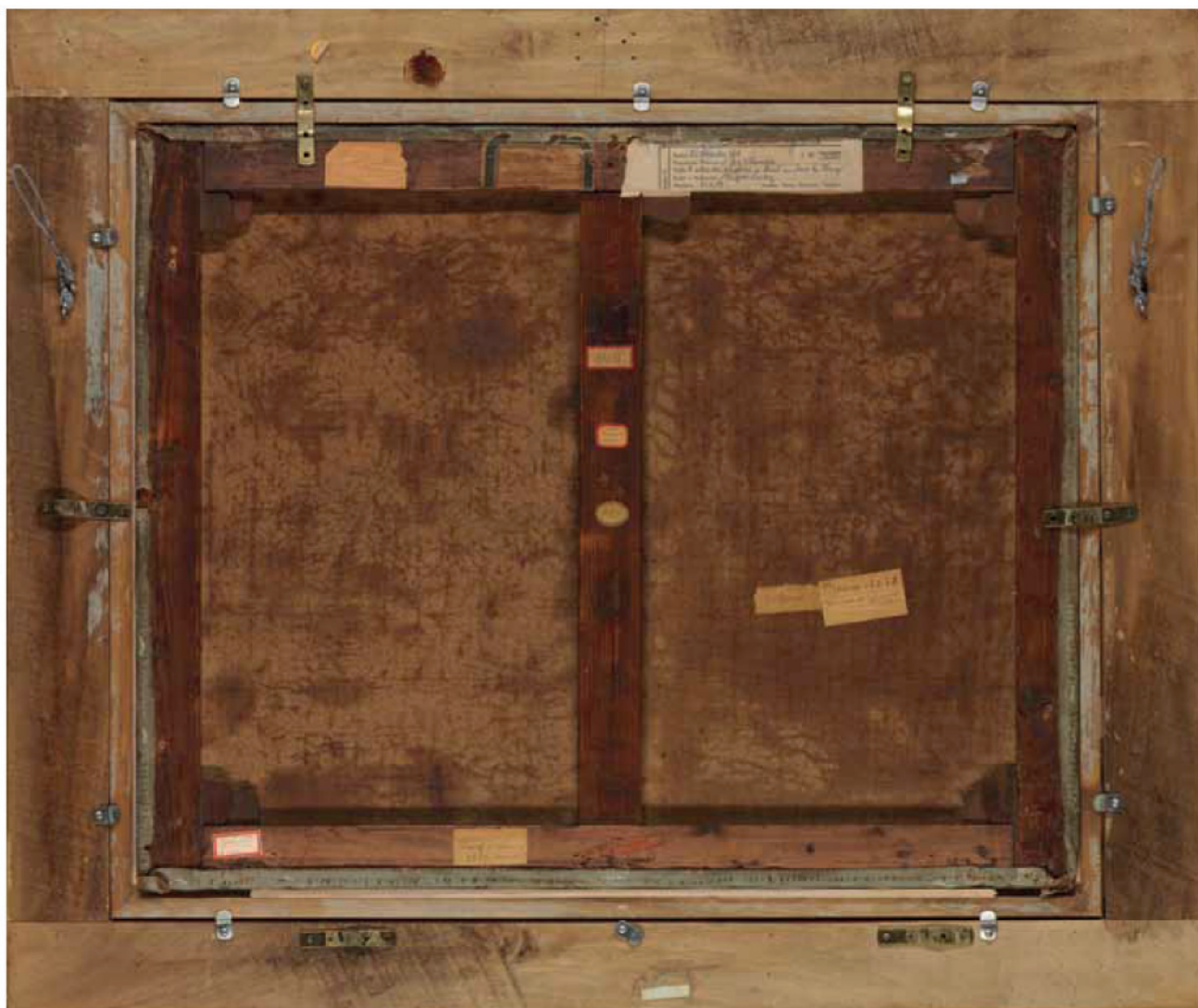
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Post-War & Contemporary Art Evening Sale

New York | 15 May 2013

Viewing | 11–15 May

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RICHARD DIEBENKORN (1922-1993)

Ocean Park #92, 1976

oil on canvas

81 x 81 in. (205.7 x 205.7 cm.)

CHRISTIE'S

LA CASA SIN NOMBRE

PALM BEACH, FLORIDA



Assembled by the late billionaire, entrepreneur, and philanthropist John Kluge, this oceanfront compound is comprised of four separate properties that were joined together to fulfill his vision of creating a parklike retreat with 150 feet of oceanfront and a private beach parcel. Two magnificent residences and three staff or guest houses complete the property. The “Ocean House,” designed in 1921 by famed architect Addison Mizner in Mediterranean Revival style, spans more than 5,500 square feet. The impressive circa-1935 “Garden House,” of over 12,700 square feet, was built in British Colonial style. Nearly three-quarters of the property is dedicated to manicured lawns, lush landscaping, and reflecting pools. Offered at \$59,000,000.



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Absentee Bids Form

Christie's New York

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**TUESDAY 16 APRIL 2013
AT 10.00 AM AND 2.00 PM**

20 Rockefeller Plaza
New York, NY 10020

**CODE NAME: PRINCIE
SALE NUMBER: 2694**

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200, 500, 800
(ie: \$4,200, 4,500, 4,800)	
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000, 5,000, 8,000
(ie: \$32,000, 35,000, 38,000)	
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

AUCTION RESULTS: +1 212 703 8080

Please also refer to the information contained in Buying at Christie's.

I request Christie's to bid on the following lots up to the maximum price I have indicated for each lot. I understand that if my bid is successful, the purchase price will be the sum of my final bid plus a buyer's premium of 25% of the final bid price of each lot up to and including \$75,000, 20% of the excess of the hammer price above \$75,000 and up to and including \$1,500,000 and 12% of the excess of the hammer price above \$1,500,000 and any applicable state or local sales or use tax. I understand that Christie's provides the service of executing absentee bids for the convenience of clients and that Christie's is not responsible for failing to execute bids or for errors relating to execution of bids. On my behalf, Christie's will try to purchase these lots for the lowest possible price, taking into account the reserve and other bids. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate.

If identical absentee bids are received for the same lot, the written bid received first by Christie's will take precedence.

Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows.

Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

All bids are subject to the terms of the Conditions of Sale and Limited Warranty printed in each Christie's catalogue.

ABSENTEE BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT.

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2694

Client Number (if applicable)

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Billing Name (please print)

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City

State

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